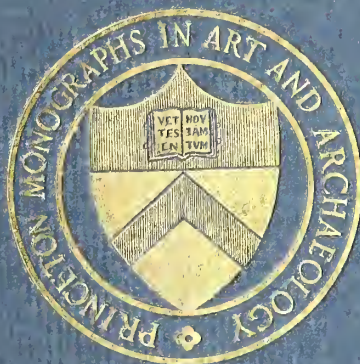
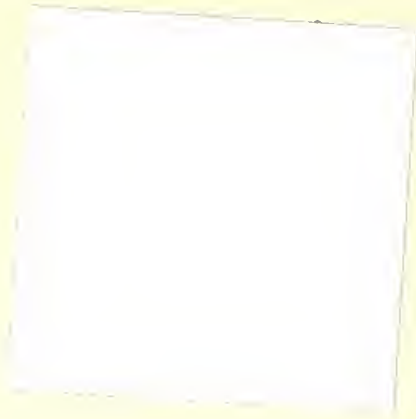


ROBBIA HERALDRY

BY

ALLAN MARQUAND





Ulrich Middeldorf

ROBBIA HERALDRY

PRINCETON MONOGRAPHS IN ART AND ARCHAEOLOGY

ROBBIA HERALDRY

BY

ALLAN MARQUAND

PROFESSOR OF ART AND ARCHAEOLOGY IN PRINCETON UNIVERSITY

PRINCETON UNIVERSITY PRESS
PRINCETON
LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS

1919

Copyright, 1919, by Princeton University Press
for the United States of America

Printed by Princeton University Press
Princeton, N. J., U. S. A.

Published April, 1919



TO MY FRIEND
RUFUS GRAVES MATHER
TO WHOSE RESEARCHES I AM INDEBTED FOR
ALL OF THE DOCUMENTS AND FOR MANY
IDENTIFICATIONS OF COATS OF ARMS PUBLISHED IN
THIS VOLUME



Digitized by the Internet Archive
in 2016

CONTENTS

	PAGE
I. Introduction	ix
II. Catalogue of Monuments.....	I
III. Bibliography and Index	301

I. INTRODUCTION

In attempting to define the authorship and date of the very numerous products of the Della Robbia school I have been embarrassed by the lack of documentary and historical evidence and consequently have usually been compelled to rely on the evidence of style alone. I count it most fortunate for these studies that my friend Mr. Rufus G. Mather, residing in Florence, was prepared to devote his energies to the discovery of documents, which in many cases have proved to be invaluable. These he is publishing in Italian periodicals while I am utilizing them in these Princeton monographs.

A much neglected series of Robbia monuments are the coats of arms, which are found on altarpieces and other monuments, or set up as memorials of office on the Communal Palaces of many Italian towns. These coats of arms not only throw light upon the activities, religious and political, of many aristocratic families of Tuscany, but with them are associated dated inscriptions, which assist us in fixing the period of undated monuments. Robbia Heraldry, as a special department of a broader Italian Heraldry, is specifically Tuscan, and limited to the productions of a school of artists who worked almost entirely in glazed terra-cotta. Some of the tinctures of Robbia coats of arms may be considered as conventional substitutes. Thus white is the colour used for *argent*, and yellow for *or*. *Gules* was difficult to obtain in baked glazes and assumed various tints of violet or manganese. A dark violet served also for *sable*. But while the tinctures applied by superficial paint to coats of arms executed in stone or marble have faded away, those of the Della Robbias remain unchanged and render bright and interesting the dull façades of the City Halls in Italian towns.

This monograph was not written as a contribution to heraldry, but inasmuch as it represents coats of arms not recorded in such a corpus as Crollanza's *Dizionario storico-blasonico delle famiglie Italiane* and in many instances records variations therefrom, it should have some importance for the student of heraldry. It was intended as an aid to the history of Italian art. Hence I have interested myself more in the forms of the shields, in the types of the garlands, in the stylistic qualities of the inscriptions, than in the variations from type in the heraldic emblems or their tinctures.

I. *The Garlands.*

The Rectangular heraldic tablets, of which there are many examples in Robbia ware, occur also in stone and marble at an earlier date. In Robbia monuments they are found from 1474 (Fig. 15) to 1551 (Fig. 269). More distinctively Robbian are the medallions surrounded by a garland of leaves, flowers, and fruit. Luca della Robbia, in 1431-1438, in decorating the soffit of his marble cantoria made use of a fluted medallion surrounded by a wreath of leaves. This was imitated by Andrea della Robbia (Fig. 34), and by Giovanni della Robbia (Fig. 247). A simple form of leaf garland, fruited, was employed by Andrea not only in the vault of the Pazzi chapel, but in the frames of coats of arms (Fig. 36).

Garlands consisting of flowers alone are rare, but important (Figs. 44, 45).

More frequent are the fruit garlands, composed occasionally of fruit and foliage only, but usually combined with flowers and sometimes with spikes of wheat. The method of their composition not infrequently betrays the predilections of their authors. Andrea in 1475 used a single file of fruit, separated into groups of two alternately dark and light (Fig. 18), a compositional type which occurs in the frame of the head of a Boy in the Metropolitan Museum and other similar medallions. It was possibly Andrea, but more probably his uncle Luca, who designed for the Silk Merchants a frame consisting of couplets of fruit—a series of three couples of dark fruit followed by three couples of light (Fig. 6). Possibly the effect was not considered satisfactory; at all events such a sparse combination was not repeated. As early as 1463 Luca della Robbia designed the frame for the arms of the Mercanzia (Fig. 9). Here are successive bunches of fruit interspersed with flowers, the fruit sometimes three abreast, sometimes the central fruit being slightly in advance of those on its flanks. Luca's naturalistic tastes, however, seem to have led him to avoid conventional composition. The very beautiful, but irregularly composed garland about the arms of René d'Anjou (Fig. 13) refuses to be reduced to mathematical analysis. In the hands of an unskilled artisan an irregularly composed garland has no such charm (Fig. 240, 264). Greater regularity is exhibited in the garland which Luca made for Jacopo de' Pazzi (Fig. 20) with its eight equal sections, and its rhythmical alternation of dark and light coloured fruit, but he evidently did not like it and in designing the companion-piece of Maddalena Serristori (Fig. 21) he concealed the dividing lines of the eight sections and subdued the contrast in their hues. A different taste is found in Andrea's works. Regularity, and a rhythmical cadence is seen in the pilasters of his altarpieces (Figs. 25-27) and in his earliest garlands (Figs. 30 and 32). Here we find a succession of bunches of fruit, distinctly separated from each other, usually alternately dark and

light, and arranged in what I have termed a triplex composition. If we follow the motion of the garland, which is usually developed in the same direction as the hands of a clock, we shall find fruits of the same kinds gathered into a succession of triangles, with always two fruits at the base and one at the apex. It is worthy of note that this compositional mode pervaded the entire output of Andrea's atelier and lived on in the works of his successors as late as 1537 (Fig. 262). When therefore we encounter a wreath like that which frames a celebrated Madonna in the Victoria and Albert Museum (Fig. 277) with one fruit at the base and two at the apex we should be as much surprised as if we should see a vehicle drawn by three horses, one wheeler and two leaders. This is one of several reasons which incline me to consider this Madonna to have been made in modern times.

More than three fruits occur also in more or less regular composition. Four was an unpopular number, but Luca used five in various compositions in Jacopo de'Pazzi arms (Fig. 20). One of these which I have termed quinqueplex, consists of two, two, and one, reading from the base to the apex of the bunch. It was used by Giovanni della Robbia in the large Ceppo Hospital medallions (Fig. 244, 245) and in the Gianfigliuzzi-Adimari arms recently acquired by the Metropolitan Museum (Fig. 246). Seldom if ever are more than five fruits of the same kind associated together in the same bunch. Occasionally, as in Maddalena Serristori's medallion, two or more groups are associated together in the same bunch, but very seldom do we find a formation consisting of different kinds of fruit. Benedetto Buglioni and Giovanni della Robbia both reacted from Andrea's rhythmical compositions and reverted at times to continuous garlands, not markedly divided into separate bunches; but even so (see Figs. 63, 108) the influence of triplex or other formations is still to be recognized.

When flowers are interspersed with fruit they are frequently introduced at random, but sometimes at set intervals so as to produce a rhythmical effect, and at times, but seldom (Fig. 150, 152), enlarged and used as a terminal ornament. The medallion as a circular form has no apex and no base and the garlands are usually set in place without reference to the content of the medallion. But some designers, recognizing that a shield has its chief and base, its dexter and sinister sides, adapted the garland to the contents of the medallion by means of a garland holder from which the motion rises (Fig. 150) or falls (Fig. 212).

The bands which tie together the separate bunches of fruit are sometimes small and unobtrusive (Fig. 9, 13), with flat surface (Fig. 80), or ornamented by a longitudinal groove, single (Fig. 54) or double (Fig. 114), or by a series of transverse grooves (Fig. 57). These bands may resemble a long band which winds transversely or diagonally about the garland, or

a series of ribbons with fluttering ends (Fig. 20, 33, 117), or exhibit other variations.

The garland itself was a first treated like a frieze framed by architectural mouldings of simple or decorative form (Fig. 18, 33), but the frame was gradually eliminated, leaving the garland free and unsupported (Fig. 55). Sometimes it was the garland that was eliminated and only the architectural mouldings that remained (Fig. 17, 84). Up to the end, however, the garland remained the characteristic Robbia frame for coats of arms and only occasionally was it supplanted by a Medici ring (Fig. 217), an oak branch (Fig. 219), a dolphin and griffin (Fig. 249) or other device.

II. *The Backgrounds of the Shields.*

Occasionally, as in Figs. 11, 35, 62, a shield was set up with no other background than the wall of the building to which it was affixed. But in framed or garlanded stemmi there was always a space between frame and shield that offered an opportunity for artistic treatment. In many instances, as in Figs. 18, 31, this background was left plain, but more frequently it was decorated. The shield was surrounded with floral scrolls (Figs. 15, 139), or by fluttering ribbons (Figs. 79, 80), or by a bordure (Figs. 13, 244), but by far the most common device was to fill out the space with a fluted shell. Luca della Robbia set the fashion with the beautiful blue disk which served as a background for the arms of the Mercanzia (Fig. 9), and his example was almost a law in Robbia Heraldry. Very rarely do we find heraldic or other emblems, as in Figs. 13, 22, surrounding the shield. Even crests, mantlings and mottoes are seldom found.

In a few cases only is the shield given some apparent support. In Figs. 55, 56 it appears to hang from an invisible hook; in Figs. 6, 43, 129, 222, angels or putti keep it from falling; but almost invariably the shield is set against its background and no one thinks of asking how it is kept in place.

III. *The Forms of Shields.*

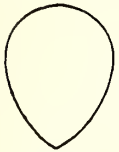
In books on heraldry little attention is paid to the forms of shields. Occasionally, as in H. Gourdon de Genouillac's *L'Art héraldique*, we find a few forms recognized. Quite exceptional is the treatise of George Glazebrook on the forms of shields;* but his classification is based on British forms, with little recognition of the rich inheritance which British heraldry received from continental sources. It is obviously useless for a treatise on Robbia Heraldry.

Passing in review the forms of shields as they are displayed in our il-

* George Glazebrook, F. S. A., *The Dates of variously shaped Shields with coincident Dates and Examples*. Printed for private circulation. Liverpool, 1890.

illustrations we may distinguish various forms, which may be roughly classified as oval, French, tournament, kite shaped, Tuscan, late Tuscan, and baroque.

1. The Oval Shield (No. 1).



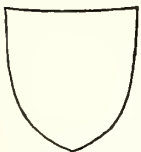
No. 1

This form is not strictly oval, but in general resembles an egg with a pointed base. English heralds sometimes speak of it as kite-shaped (a term which we have reserved for our class 4), or as heater-shaped (this would require explanation outside of Great Britain); Venturi suggests alabastron-shaped (this is more intelligible to archaeologists than to the general public).

The oval shield in Italy may be traced back through mediaeval to classic times. Luca della Robbia, who conserved many mediaeval forms, employed it on *Or San Michele* for the medallion of the Silk Merchants (Fig. 6) and in 1463 for that of the Mercanzia (Fig. 9), and for the stemma of Roberto Lioni (1463) at S. Giovanni Valdarno (Fig. 11). Andrea della Robbia used it in the predellas of altarpieces at the Osservanza, Siena, and at the monastery at La Verna. Between 1470 and 1490, when he controlled the Robbia atelier, it was almost the only form of shield which he employed. Giovanni della Robbia introduced other forms. The last appearance of the oval shield in Robbia monuments seems to be the Carnesecchi stemma of 1507 at Galluzzo (Fig. 149), inasmuch as we are not sure of the antiquity of the Sertini stemma, dated 1520, at Poppi.

The oval shield remained unmodified, although occasionally (as in Fig. 34) of slenderer form.

2. The French Shield (No. 2).



No. 2

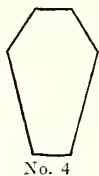
This type of shield is sometimes called Samnite, but Luca della Robbia used it in representing the coat of arms of René d'Anjou (Fig. 13). He is more likely to have derived it from French Gothic than from Samnite sources. It is the form of shield universally employed in books on French heraldry. It is not to be considered as a modification of the oval shield, but an importation, which found no permanent place in Italian heraldry. It seems to have been used for the last time in the arms of the Pazzi dello Steccuto about 1510 (Fig. 169). The somewhat triangular form of the French shield may have led Luca della Robbia to design the unique shield with waving sides used in the cupola of the Pazzi chapel (Fig. 36).

3. The Tournament Shield (No. 3).



The tournament shield with its dexter side cut to support the lance was a mediaeval form used occasionally in Robbia heraldry. It first occurs in somewhat severe form in the Manfredi arms by Andrea della Robbia (1477) at Faenza (Fig. 30); it received a curved top in the Malegonelli arms of 1485 (Fig. 48). This became peaked in the Petrucci arms of 1488 (Fig. 66, 67). By 1492 in the arms of Giovanni Trotti (Fig. 94) all the angles were bent forward and the centre of the shield made convex. In this case and in that of Pietro Ghislieri it was used for a knight. It was used for Messer Leonardo Buonafede in 1518 at Galatrona (Fig. 210), and in 1531 at Stia (Fig. 258). In post-Robbia days it was occasionally revived, as in the Carlini arms at Sesto (Fig. 272).

4. The Kite-shaped Shield (Nos. 4, 4a).

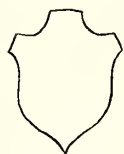


If the first class be called Oval, the fourth might well be termed truncated Lozenge-shaped; but as it occurs more frequently in modified form (No. 4a), a more comprehensive even though popular term, like Kite-shaped, is more satisfactory. This form is probably of classic origin. In Robbia ware it occurs first as a truncated lozenge in the Buondelmonti arms of 1475 (Fig. 18). In the same year it occurs with curvilinear sides in the Tornabuoni arms (Fig. 22). Further modifications consisted of the multiplication of curvilinear sides as in the Cappelli arms of 1485 (Fig. 47). Giannini designates this form of shield as *Testa di Cavallo*, but it is evidently a developed, not a primary type, and his term could not be used to cover the entire class. A peaked head and base appears in the Bartoli arms of 1489 (Fig. 75); and a unique ribbed example in the Ginori arms of 1490 (Fig. 78). A mongrel type with kite-shaped chief and pointed oval base occurs in the Nuccarelli arms in 1502 (Fig. 125), and the Salviati arms of 1520 (Fig. 223), but this is a late variant, not an historically transitional form. The latest example in Robbia ware is found in the Particini arms at Poppi in 1526 (Fig. 251).

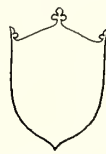
5. The Tuscan Shield (Nos. 5, 5a, 5b, 5c).

This form of shield (No. 5) occurs frequently in Robbia heraldry: in the late works of Andrea, in almost all of those of Giovanni della Robbia,

and of the Buglioni. Perhaps the earliest example may be seen in the coat of arms of Innocent VIII (1484-1492) (Fig. 65). Another early form occurs in the arms of Bernardo Lucalberti in 1490 (Fig. 79), though both of these may be regarded as modifications of a somewhat simpler form.



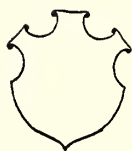
No. 5



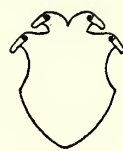
No. 5a

It was subjected to many modifications. In S. Maria delle Carceri at Prato Andrea della Robbia decorated its head and arms, or apices, with lilies (No. 5a). This became a popular type. At the same time he transformed the centre of the shield from a flat plane to a convex surface. This feature was frequently copied in the shields which emanated from his atelier. Occasionally the acroterion or central apex was decorated with a pendent lily. But ordinarily the modifications consist in the form of the apices, which were simply truncated (Fig. 173), or bent forward (Fig. 150), or rolled forward into a scroll (Fig. 153), or rolled backward (Fig. 186), or peaked (Fig. 159). They differ also in the contours which sometimes repeat the curve of the oval type, but more frequently exhibit a curve of double curvature. A unique, decorative example of the Tuscan shield is the one made by Andrea della Robbia for Larione Martelli who was Podestà at Pistoia in 1498 (Fig. 113). Here the lateral apices are adorned with animal heads, which recall to mind the arms of Pistoia with "the little brown bears" as supporters, illustrated in Sheldon and Newell's "Seven little Journeys in Tuscany," p. 124 (N. Y. C., 1904). The latest of our examples of the Tuscan shield is that of Agnolo Serragli dated 1528 (Fig. 257).

A late modification of the Tuscan shield (No. 5b) consists in giving to its sides a concave rather than convex outline. This may have been the outcome of the curve of double curvature, but nevertheless presents a very different appearance, sufficient to make of it a marked variety of the Tuscan shield, rather than a distinct type. Hence it may be designated as Late Tuscan. The earliest of our examples is that of Raffaello de' Medici in 1519 (Fig. 220), when the lateral curves are small but sharply defined. They are a marked feature in Giovanni della Robbia's Ceppo and Medici arms of 1525 (Fig. 244, 245). In the Casavecchia arms of 1528 (Fig. 255) the lateral convex outlines give as much character to the shield form as do the apices. They correspond to the narrow waists of the contemporary female attire.



No. 5b



No. 5c

The late Tuscan shield exhibits many of the modifications displayed by the earlier form, such as the bending over of the apices, or rolling them forward or backward (5b) in the form of scrolls, or giving it a peaked top. But there is one modification which is a novelty and of importance. This was the indenting of the apices. At first it was a semicircular cutting as in the Troscia arms of 1520 (Fig. 222), or triangular as in the Sestini arms (Fig. 232), applied either to all the apices or, as in Fig. 236, to the head alone. In Fra Mattia della Robbia's altarpiece of 1527 at Montecassiano (Fig. 253) the indentation is so deep and the twin scrolls so marked (No. 5c) as to recall the bicapitated Imperial eagle. Our latest example of the late Tuscan shield (Fig. 269) does not differ greatly from the earlier forms.

7. Baroque Shields.

These post date the Robbia school and fall outside the limits of this monograph. In many cases even the suggestion of a shield has been abandoned. In some instances, however, as in Fig. 271, the frame still preserves the outline and the indentations of the late Tuscan shield.

IV. *The Inscriptions.*

Coats of arms in Robbia ware were made for various purposes. When a nobleman decorated his hall or his courtyard with his coat of arms, everyone who entered his palazzo recognized whose arms were displayed before him; but when he presented an altarpiece to a church he often thought it advisable to record the gift not only by blazoning his arms upon it, but also by means of an inscription (Figs. 45, 125, 195). This inscription was usually, but not always, on the predella of the altarpiece and contained the donor's name and the date of his gift.

The most numerous class of coats of arms in Robbia ware are those which are set up on the façades of civic buildings in towns where noble Florentines held such office as that of Podestà, Vicario, Capitano, or Commissario. These coats of arms would be valueless as records did they not contain the names of the officials and the date when they held office. The earliest of these inscriptions (Fig. 11) is in form the simplest:

♦ R V B E R T O ♦ L I O N I ♦
♦ M C C C C L X I I I

The office held is here omitted, but after this civic stemmi almost invariably record the office as well as the name and date.

Two or more names of the same family may be recorded in the same inscription (Fig. 29), and sometimes the inscription is increased in length (Figs. 94, 95, 96, 116, 137). In the case of rectangular tablets the inscriptions might be closely associated with the coat of arms (Figs. 16, 19), but in the case of medallions they were usually painted and enamelled on separate tablets. The latter, following the tradition of marble and stone, were unframed (Figs. 17, 18, 75), or surrounded by a plain fillet (Fig. 96) or by architectural mouldings of simple (Fig. 234) or more elaborate (Figs. 263, 275) design. The Roman *tabella ansata* was of course revived and appears either independently or with angels or putti as supporters (Figs. 77, 137, 229). Even more commonly the inscription was painted on a scroll, unfolded horizontally beneath the coat of arms (Fig. 22), or curved, especially beneath a medallion (Fig. 163). A winged cherub head with outstretched arms may hold the scroll (Fig. 32), or hands alone or winged putti seated on clouds (Fig. 44), or it may be upheld by cherubs serving as consoles (Fig. 251). There is thus considerable variety in the manner in which these inscriptions are executed.

The forms of the letters were seldom of the mediaeval, minuscular or semi-Gothic type (Fig. 33, 79), but usually of Roman form, delicate and slender (Fig. 11, 35), or more square and robust (Figs. 45, 185). I am inclined to think that these inscriptions were not relegated, as some suppose, to professional scribes but were done by the master artists or their helpers. In Figs. 4 and 13 we can detect Luca della Robbia's independence and originality, in Fig. 27 Andrea's grace and refinement, in Fig. 229 the more commonplace ideals of Giovanni. For the most part, however, the lettering may have been done by anyone of the many assistants employed by the master artists.

The punctuation points are not uninteresting. Some of these appear to be of lapidary origin and may have been taken over from the inscriptions on stone or marble tablets. Others are such as occur in manuscripts or on the inscribed majolica apothecary jars, made in Florence and elsewhere during the same period. It will suffice to enumerate the forms which are found on the monuments described in this volume.

(1) ♦, the lozenge. This form occurs in mediaeval manuscripts (M. Thompson, *Greek and Latin Palaeography*, 457), and in Robbia ware as early as 1463 (Fig. 11). It was used by Andrea della Robbia in one of his best known altarpieces, that of the Annunciation at La Verna.

(2) ⬥, a modified lozenge used in 1474 (Fig. 16) and later, but not common.

(3) ;, a dot or period, used in 1474 (Fig. 17), and employed by all members of the Robbia School.

(4) ✦, a modification of the lozenge, used by Luca della Robbia about 1470 in the coat of arms of René d'Anjou (Fig. 13, see Strange, *Alphabets*, p. 137), and a favorite form with Andrea della Robbia. Sometimes the centre was left vacant (Fig. 31).

(5) ▲, ►, the triangle. This is an ancient punctuation mark (see Egbert, *Latin Inscriptions*, p. 70), a favorite with Benedetto Buglioni (Fig. 51, 125) who used it in the more ornamental form with concave outlines.

(6) ✚, ✚, the cross. The form with straight arms was used by Andrea della Robbia in 1477 (Fig. 30). The curved form was a favorite with Giovanni della Robbia from 1502 (Fig. 127, 133).

(7) ୨୩, the scroll. Used by Giovanni della Robbia in 1502 (Fig. 127) and many times later, as a terminal mark at the end of an inscription.

(8) ୱ, a branch with leaves. This occurs as early as 1478 (Fig. 28). A fine example from Andrea's atelier is given in Fig. 31.

(9) ୯, ୯, the flat topped comma occurs with great frequency after 1508 on the monuments of Giovanni della Robbia and the arrow head on the works of his followers.

These marks are not in the modern grammatical sense punctuation marks. They do not indicate to the reader the major or minor clauses; they are rather decorative division marks; at the beginning or at the end of an inscription, or between words, and, in the case of dates, between the milleniums, centuries, and decades. Historically they are survivals from classic times. Many of them may be found in the Early Christian inscriptions published by De Rossi, and traced through mediaeval manuscripts to early printed books. To the historian of Italian sculpture these divisions or punctuation marks may be of assistance in making attributions, since no one master used them all, but had his individual preference for specific forms. The student who overlooks them will have no sense of the value of little things.

II. CATALOGUE OF HERALDIC MONUMENTS

II. CATALOGUE OF HERALDIC MONUMENTS

- 1** EMBLEM OF THE HOSPITAL OF S. MARIA NUOVA. 1441-1443. Peretola, S. Maria. Photos., Alinari, 3724; Brogi, 5841, 5841a.

The emblem of the Hospital of S. Maria Nuova (Fig. 1), was a crutch. This is found three times on the marble ciborio made for that hospital by Luca della Robbia in 1441-1443: (1) and (2) in the two spandrels of the arch, in white marble on fluted disks, and (3) on the predella in glazed terra-cotta where with green staff and violet handle it is set in a white quatrefoil against a blue background. The tinctures on such emblems as this are likely to have had no heraldic fixedness, although we note at the Ceppo Hospital, Pistoia, that the crutch of S. Maria Nuova is also green with brown handle on a blue ground.

By Luca della Robbia, documented.

Bibl.:

M., *L. D. R.*, 61-66.

- 2** STEMMA AND EMBLEMS OF PIERO DE'MEDICI. 1448. Florence, S. Miniato. Cappella del Sacramento. Photos., Alinari, 3365-3365a; Brogi, 4993.

On June 27, 1447, the Arte di Calimala granted to "a citizen of importance" permission to erect a costly marble tabernacle in S. Miniato al Monte, but only their own stemma was to be displayed. Their emblem consisted of an eagle clutching a bale of cloth, represented here by two bronze acroteria executed by Maso di Bartolommeo from January 28, 1448, to April 22, 1449. On June 10, 1448, the "citizen of importance," Piero di Cosimo de'Medici, was permitted to have his own arms introduced. Hence the lateral acroteria, in circular form, were carved and painted with the seven Medici balls. Medici emblems (Fig. 2), the three feathers, ring, and motto SEMPER, are also executed in the marble frieze against a dark *verde di Prato* background. On the rear of the tabernacle is a medallion of marble displaying Piero's individual emblem, a falcon holding a ring, as well as the motto SEMPER.

The Medici balls, or pellets, varied in number. Originally they were eight. Cosimo reduced them to seven; Piero changed the tincture of one of the balls from *gules* to *azure* and charged it on the authority of Louis



FIG. I. S. MARIA NUOVA HOSPITAL.

XI with three fleurs-de-lys *or*; Lorenzo reduced the number to six: five *gules* and one *azure*. On this monument the tinctures have now worn away.

Piero di Cosimo di Giovanni de'Medici (1416-1469) was a Prior of Florence in 1448, ambassador to Francesco Sforza in 1450, to Venice in



FIG. 2. MEDICI EMBLEMS.

1454, Gonfaloniere in 1461, and ruler of Florence 1464-1469. He was a patron of the fine arts.

Tabernacle by Michelozzo. Decorations by Luca della Robbia and Maso di Bartolommeo.

Bibl.:

C., s.v. Medici; Litta VI, s.v. Medici, Tav. 8; M., *L. D. R.*, 85-89; W., 153; Young, *The Medici*, I, ch. 6.

3 STEMMMA OF BENOZZO FEDERIGHI. 1455-1456. Florence, S. Trinità. Photos., Alinari, 1396-1399; Brogi, 4664-4667.

On the terra-cotta frame of the tomb of Benozzo Federighi, at the upper corners, set in circular disks (Fig. 3) are the arms of the Federighi family: *Azure*, eight plates, two, three, two, and one, *argent*. On arranging

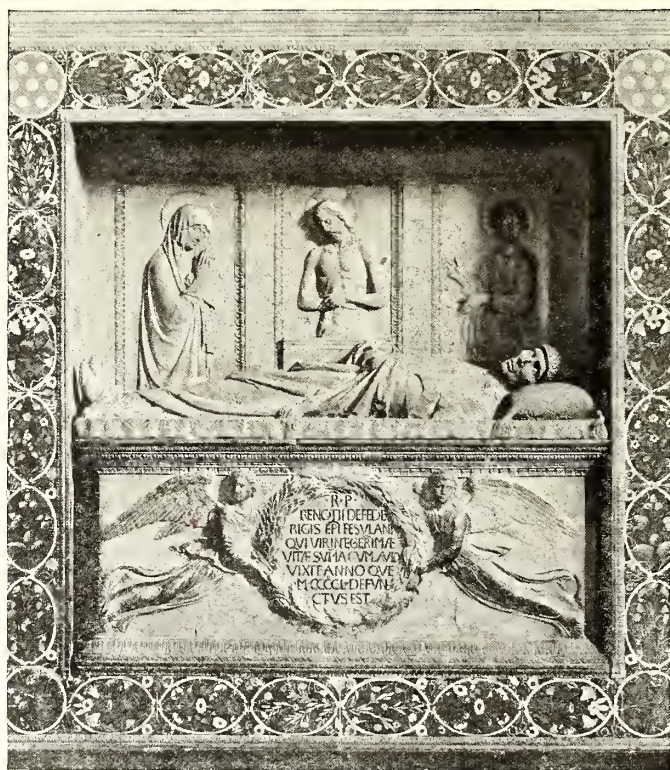


FIG. 3. BENOZZO FEDERIGHI.

the plates within a circle the lowermost would be almost necessarily omitted, hence here are only seven plates. In Italian heraldry such modifications in a coat of arms are not infrequent. Benozzo Federighi belonged



FIG. 4. IMPRUNETA.

to a family well represented in the high offices of Florence. He himself was a Florentine Canonico, a Protonario Apostolico, and Bishop of Fiesole. He died in 1450.

By Luca della Robbia, documented.

Bibl.:

C., s.v. Federighi; M., *L. D. R.*, 122-130; P., 406; W., 139.

- 4 EMBLEM OF IMPRUNETA. 1450-1460. Impruneta, Pieve di S. Maria. Photos., Alinari, 17005, 17007; Brogi, 9890.

The church at Impruneta was originally known as S. Maria in Pineta or St. Mary in the Pines. The phrase In Pineta became corrupted into Impruneta. There are two beautiful tabernacles in the decoration of which

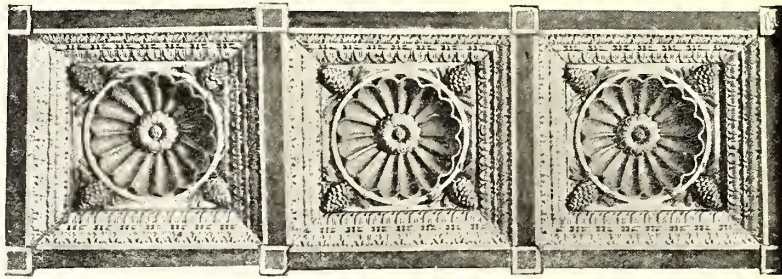


FIG. 5. IMPRUNETA.

Luca della Robbia ingeniously introduced the pine cone. It occurs in relief in the ceiling of each chapel and in enamel painting in the base of the Tabernacle of the Holy Cross (Figs. 4-5). In each case the pine cones are not obtrusively displayed, but are subordinated to the general decorative scheme.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 136-152.

- 5 STEMMA OF THE SILK MERCHANTS. 1450-1460. Florence, Or San Michele. Photos., Alinari, 3439; Brogi, 4658.

The Stemma of the Arte della Seta, known also as the Arte di Por Santa Maria, was: *Argent*, a doorway *argent* surrounded by stonework *gules* (Fig. 6).

Here possibly for the first time did Luca della Robbia evolve his formula for coats of arms, which was followed by all his successors. It consists of

a circular disk containing the shield with its emblems and surrounded by a fruit garland. The white shield is here nearly oval, a popular form for Robbia shields for some decades to come; the doorway is also white and is surrounded by violet framework. Very charming are the winged *putti* who act as supporters. The garland is composed in an unusual manner,

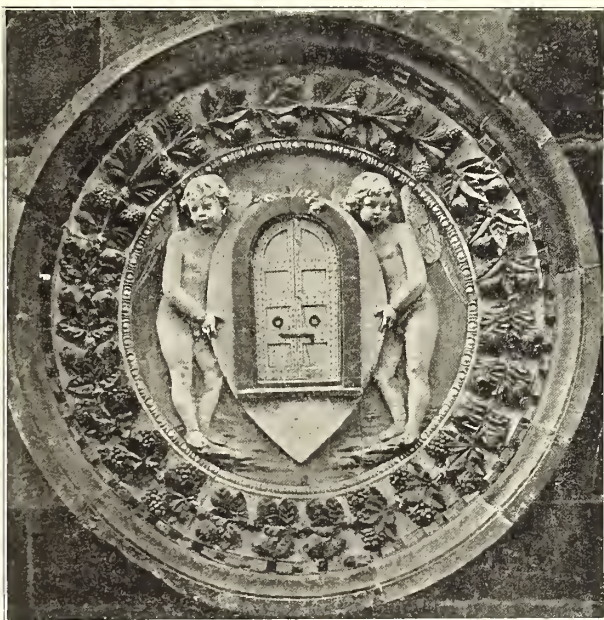


FIG. 6. SILK MERCHANTS.

in successive bunches of two, varying at more or less regular intervals from dark to light coloured fruit. This composition broke up the wreath into too many individual units and was probably for this reason not used again.

By Luca della Robbia.

Bibl. :

M., *L. D. R.*, 134-136; Staley, 204-235.

6 STEMMA OF THE PHYSICIANS AND APOTHECARIES. 1450-1460. Florence, Or San Michele. Photo., Alinari, 4657.

Within a stone framework is set the stemma or emblem of the Arte dei Medici e Speziali: *Azure*, a Madonna polychrome in a tabernacle surrounded by lilies (Fig. 7).

Here Luca della Robbia for the first time was called on to produce a polychromatic figure in enamelled terra-cotta. The Madonna's hair is golden

yellow, her face flesh colour, her eyes have gray-blue irises, dark blue brows, lashes and pupils; her robe is violet with yellow neckband and green sleeves; her mantle blue, lined green. She is seated on a bluish-green



FIG. 7. PHYSICIANS AND SURGEONS.

bench. The immediate background shows an elaborate all-over pattern of quatrefoils and fern leaves. She is set in an arched tabernacle flanked by green lily stalks with white lilies set against an azure background.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 130-132; Staley, 236-273.

7 STEMMA OF THE STONE MASONS AND WOOD CARVERS.
1450-1460. Florence, Or San Michele. Photo., Alinari, 3441.

The Stemma of the Arte dei Maestri di Pietra e di Legname was: *Gules*, an axe *argent*. Here Luca has elaborated the theme, introducing besides the axe other symbols (Fig. 8).

The axe blade white (for *argent*) with handle yellow (for *or*) is set on a violet (for *gules*) background beautifully decorated with fern scrolls. The central disk is framed by a guilloche, the strands of which are coloured in three shades of blue and set against a golden ground. At the vertical and horizontal axes of the medallion the guilloche breaks into smaller

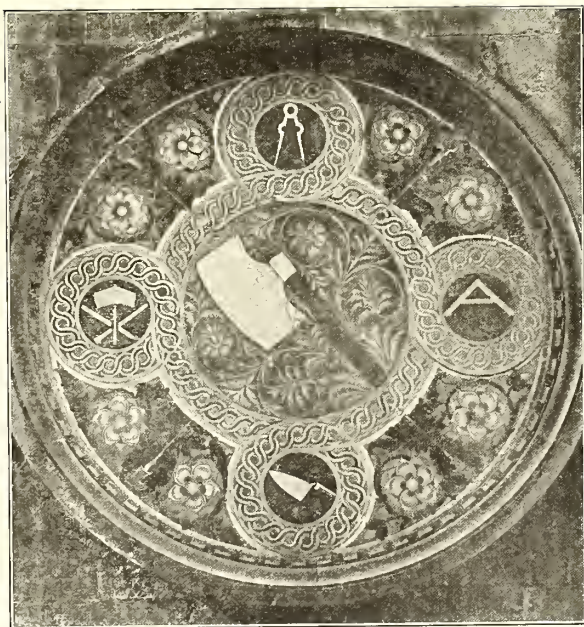


FIG. 8. STONE MASONS.

circles enclosing a blue trowel, hammer and chisels for the *muratori e scarpellini*, and compasses and T-square for the *architetti*. The trapezoidal spaces between the smaller circles are decorated with green plants with five-petalled flowers of three shades of blue, set on a golden ground.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 132-134; Staley, 320-243.

8 STEMMA OF THE MERCANZIA. 1463. Florence, Or San Michele. Photo., Alinari, 3443.

The central organization of the various guilds was known as the *Mercanzia* or the *Università degli Arti*. It served for a Supreme Court, also as a Chamber of Commerce. Its "signum et arma" was: *Argent*, a fleur-de-lys seeded *gules* set above a corded bale *argent* (Fig. 9). This is here displayed on an oval shield set against a fluted, blue disk, the arrises of the flutes being grooved. The frame consists of narrow leaf and dart moulding, beyond which is a garland of fruit interspersed with flowers. The



FIG. 9. MERCANZIA.

garland is divided into sixteen bunches tied by narrow blue bands. The fruit is arranged in various ways, three abreast being the most frequent.
By Luca della Robbia, documented.

Bibl.:

M., *L. D. R.*, 180-183.

- 9** STEMMA OF JACOPO DA PORTOGALLO. 1461-1466. Florence, S. Miniato al Monte. Cappella di S. Jacopo. Photos., Alinari, 3381; Brogi, 5392.

On the ceiling of the Portogallo chapel at S. Miniato, in four medallions are represented the four cardinal virtues. Fortitude bears an oval shield

on which are displayed the arms of the young cardinal Jacopo da Portogallo (Fig. 10). These are quartered: (1) and (4), *Argent*, a cross of five small shields *azure*, each shield charged with five plates *argent*, the



FIG 10. JACOPO DA PORTOGALLO.

whole with a bordure of castles *or* and fleurs-de-lys *vert*; (2) and (3) with the arms of Aragon: *Or*, four pallets *gules*.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 178-179.

10 STEMMA OF ROBERTO LIONI. 1463. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, 9845.

On the exterior of the Palazzo Pretorio at S. Giovanni in Valdarno there are twenty-one coats of arms in Robbia ware of officials known as Vicarius or Commissarius. The earliest of these is the stemma of Roberto Lioni who held the office in 1463 (Fig. 11). His arms consist of: *Or*, a bend *gules* accompanied by two lions passant of the same. Here they are set on an oval shield without a frame.

Below is a horizontal scroll inscribed in tall letters and punctuated with rhombs:

◆ RUBERTO ◆ LIONI ◆
MCCCCLXIII ◆

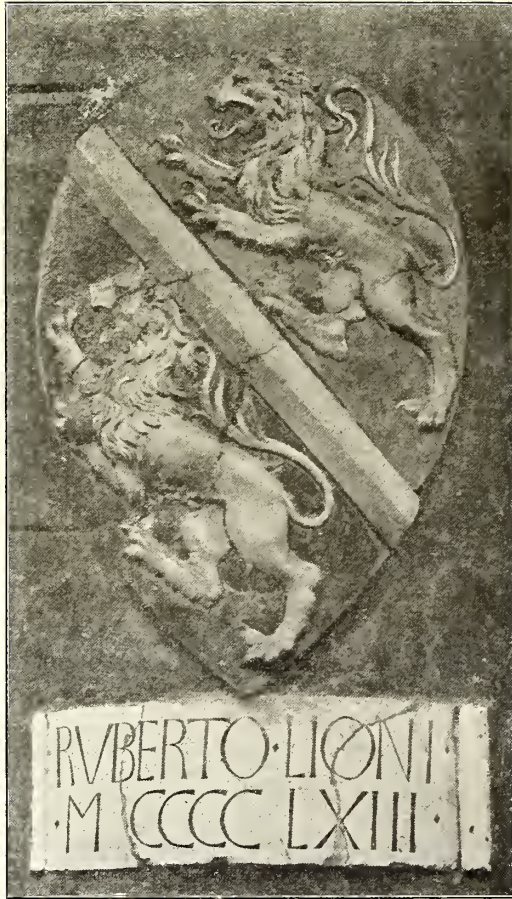


FIG. II. ROBERTO LIONI.

Roberto di Francesco di Biagio Lioni of Florence was a Prior five times and Gonfaloniere three times between 1460 and 1484.

By Luca della Robbia.

Bibl.:

C., s.v. Lioni; M., *L. D. R.*, 245-246; P., 414-415 (This Prioristà gives the arms as *Azure*, a bend *gules* and the two lions *or*).

- 11** STEMMA OF FRANCESCO DI TOMMASO SASSETTI. c. 1465. Berlin, Kaiser Friedrich Museum, No. 98 (I. 147). Photo., Berlin Museum.

At either end of the predella of the Varramista altarpiece in the Berlin Museum is an oval shield containing the Sassetti arms: *Argent*, a bend

azure fimbriated or (Fig. 12). The altarpiece represents SS. Francesco and Cosma standing beside the Madonna. These saints were the patronymic saints of Francesco Sassetti and of his son Cosimo.

Francesco di Tommaso Sassetti was a Prior in Florence in 1460 and



FIG. 12. FRANCESCO SASSETTI.

renovated the Sassetti chapel in S. Trinità in 1486. His son Cosimo was probably named from Cosimo de' Medici who died in 1464. He became a Prior in 1503, 1523, 1524, and 1527. The style of the altarpiece makes it likely that it was set up by Francesco as a thank offering after the birth of his son (c. 1465).

Bibl. :

B., *J. k. p. K.*, VII (1886), 206-210; *Denk.*, 83-84, Taf. 26; C., s.v. Sassetti; P., 842-843; R., *D. R.*, 204-205; *Sc. Fl.*, III, 175-176; Schottmüller, 42-43, No. 98; V., VI, 589, Fig. 396; W., 173.

12 STEMMA OF RENÉ D'ANJOU. c. 1470. London, Victoria and Albert Museum, No. 6740-'60. Photo., Museum.

This fine medallion (Fig. 13), originally in the Pazzi Villa at Fiesole, came into possession of the Victoria and Albert Museum in 1860. It represents the arms and insignia of King René of Anjou, pretender to the thrones of Naples and Sicily. René had visited Andrea dei Pazzi in 1442, stood godfather to a son of Piero dei Pazzi who bore his name Renato, made Andrea a knight, and in 1453 received Jacopo dei Pazzi into the Order of the Crescent. As Paul Durrieu has proved that René's arms as here displayed were used only between the years 1466 and 1480, we may



FIG. 13. RENÉ D'ANJOU.

assign this medallion to this period—or still more accurately to the period between 1466, when René accepted the throne of Aragon, and 1478, when Jacopo dei Pazzi was put to death. The medallion is a masterpiece by Luca della Robbia.

The arms and other insignia are set upon a fine green background. Below the centre of the medallion on a French shield are displayed René's arms. The chief or upper portion of the shield displays René's royal claims, inherited after the death of his elder brother, Louis III (1434) and of Giovanna of Naples (1435), to the kingdoms of Hungary, Sicily and Jerusalem. The arms of Hungary occupy the first place: Barry *argent* and *gules*; next those of Sicily (ancien Anjou): *Azure* semé with fleurs-de-lys *or*, with a label of five points *gules*; and third those of Jerusalem: *Argent* a cross potent accompanied by four crosslets *or*. The base or lower portion of the shield displays first the arms of Anjou moderne (duché): *Azure* samé with fleurs-de-lys *or*, with a bordure *gules*; and next the arms of Bar: *Azure* semé with crosslets fitched and two barbels *or*. The Duchy of Anjou was inherited by René from his father, that of Bar from his maternal grand-uncle Cardinal Louis. The inescutcheon with the arms of the house of Aragon, *Or*, four pallets *gules*, could occur only after 1466.

Below the shield is a crescent inscribed *Los en croissant*, emblematic of the Order of the Crescent which René introduced into Italy in 1448. The shield is flanked by braziers emitting violet flames and supporting a scroll inscribed *Dardant* ✦ *Desir* ✦ a device and motto long borne by René. The crest consists of a royal helmet *or*, surmounted by a fleur-de-lys and two Aragonese dragon wings *or* and *gules*, and supporting a royal mantle lined with ermine and decorated with golden fleurs-de-lys. At the summit of the medallion are the rustic letters IR, usually interpreted Isabelle (René's first wife) and René. At this period however, René was married to Jeanne de Laval, so the initial is properly hers.

This medallion is surrounded by a bordure *gules* raguly *argent*, probably a mere decoration. The frame consists of a beautiful garland between a leaf and dart (inner) and egg and dart (outer) moulding. The garland consists of seven kinds of fruit (no flowers), each variety being represented by four bunches variously composed, alternately light and dark in colour, tied by narrow white bands, and in motion, following that of the hands of a clock. Both modelling and colouring are exceptionally fine.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 202-205.

13 STEMMA OF AGNIOLO DI NERI VETTORI. 1470. Poppi, Palazzo Pretorio.

The Vettori family, between the years 1320 and 1531, gave to Florence

five Gonfalonieri and forty-three Priors. Neri's branch of the family included, besides Agniolo the Vicario of Poppi in 1470, Andrea, who became podestà of Padua and then of Verona, and Piero, a celebrated professor of classic literature in the University of Florence. The arms displayed on an oval shield are: *Argent* (base) and *sable* (chief), separated by a bend *azure* charged with four fleurs-de-lys *or*.

Below is an inscription:

ANGNIOLO DI
NERI VETTORI
V(ICARIO)O 1470

Bibl.:

C., s.v. Vettori.

14 STEMMA OF THE OSPITALIERI AND OF THE MARCHESE CAPPONI. 1472. Pescia, Palazzo Episcopale, Cappella. Photo., Private.

On the predella of the altarpiece now in the chapel of the episcopal palace at Pescia are (1) the arms of the Ospitalieri of Altopascio: *Azure*, a Tau



FIG. 14. MARCHESE CAPPONI.

Cross argent, and (2) those of the Marchese Capponi: Per bend *argent* (base) and *sable* (chief) (Fig. 14). This altarpiece is said to have been transferred from the church of S. Pietro in Campo, and may originally have been in S. Jacopo at Altopascio. Both of these churches were ceded by the Pope to the Marchese Capponi in 1472. Soon after this date the altarpiece was doubtless erected. Lorenzo di Gino Capponi was Vicario at Pescia in 1461.

Atelier of Luca della Robbia.

Bibl.:

M., *L. D. R.*, 211-213.

15 STEMMA OF LODOVICO DI TADDEO DELL' ANTELLA. 1473. Galluzzo, Palazzo del Podestà. Photo., Private.

This family, originally from Germany, became established in the village



FIG. 15. LODOVICO ANTELLA.



FIG. 16. BERNARDO MARTELLINI.

of Antella and later in Florence. On a rectangular tablet is set a pointed oval shield *argent*, displaying a chevron *gules* (Fig. 15).

Below is a tablet inscribed:

LODOVICO ♦
DI TADDEO ♦
DELL A(N)TELLA ♦
PO(DESTA) ♦ MCCCCLXXIII

Lodovico was one of the Priors of Florence in 1460.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Antella; P., 51-54; W., 125.

16 STEMMA OF BERNARDO D'AGNIOLO MARTELLINI. 1474. Galluzzo, Palazzo del Podestà. Photo., Private.

The Martellini family came from Sprugnano in the Casentino. Esau and his son Angelo both held the office of Commissario di Guerra in the Casentino. Bernardo was Podestà at Galluzzo in 1474 and his son Antonio

a Prior of Florence in 1520. The arms (Fig. 16), set in a rectangular frame with a green border, display on an oval shield *gules* a stag rampant *argent*.

Below is the inscription:

BERNARDO ♦ D'AGNI
OLO ♦ D'ISAV ♦ MARTELI
NI ♦ PO(DESTA) 1474 ♦ ❖

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Martellini della Cerva.

17 STEMMA OF MATTEO PALMIERI. 1474. Volterra, Palazzo dei Priori or Palazzo Comunale. Photo., Private.

Within a frame of plain, architectural mouldings, set against a blue, fluted disk is an oval shield (Fig. 17) bearing the Palmieri arms: *Gules*, two palms in saltire *vert* between two lions combatant *or*.



FIG. 17. MATTEO PALMIERI.

Below is a rectangular tablet inscribed:

MATTHEO PALMERIO
POST RECTAM LIBERE
CIVITATE(M) PRETORI · II° · ET
COMMISSARIO · SALVTIS
ANNO · MCCCCLXXIII° ·

Matteo di Marco di Antonio Palmieri (1405-1475) apothecary, historian, poet, ambassador, was Prior of Florence in 1445, Gonfaloniere in 1453, Ambassador to Naples in 1455, to Rome in 1466 and 1473, and Prior again in 1468. After its capture in 1472, Volterra was ruled by Florentine captains and commissaries. A Podestà was elected by the Florentines resident in Volterra. The second to hold this office, as the inscription indicates, was Matteo Palmieri in 1474.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Palmieri; P., 744-745; Repetti, s.v. Volterra; W., 161.

- 18** STEMMA OF ANTONIO DI LORENZO BUONDELMONTI.
1475. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, 9845.

Antonio di Lorenzo Buondelmonti was born August 15, 1425, and died in 1504. He had been a Prior of Florence in 1467, one of the twelve



FIG. 18. ANTONIO BUONDELMONTI.

Buonomini in 1466, became Vicario of S. Giovanni in Valdarno in 1474 and 1475, and held various other offices later.

On a pointed oval shield (Fig. 18) Per fess *azure* and *argent* is surcharged a kite shaped shield *argent* displaying a cross of Calvary *gules* on

a mount of six tops *azure*. The circular frame is noteworthy in containing a single file of fruit, pine cones and quinces, in colour alternately dark and light.

A rectangular tablet below is inscribed:

ANTONIO ♦ DI LOREN
 ZO ♦ DI MESSER A(N)DREA
 BUONDELMONTI ♦ DE MON
 TEBUONI ♦ V(ICARI)O ♦ 1474 ♦ 1475 ♦

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bondelmonti; Litta, s.v. Buondelmonti, Tav. 10, P., 827-828.

- 19** STEMMA OF ANTONIO DEL NERO. 1475. Galluzzo, Palazzo del Podestà. Photo., Private.

This much battered stemma may be restored by means of the records, which show that Antonio del Nero di Filippo del Nero held the office of

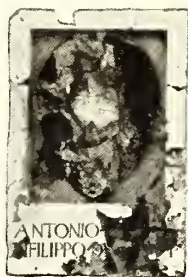


FIG. 19. ANTONIO DEL NERO.

Podestà at Galluzzo in 1475. The arms (Fig. 19) should be: *Sable*, a hound salient *argent*, collared *gules*. Antonio del Nero di Filippo del Nero was Prior of Florence in 1469.

Atelier of Andrea della Robbia.

Document:

“Pot(est)as s(an)c(t)e Marie inprunete cum
 Tribus notarijs cum salario
 Quattuor famul. librarum Septin-
 uno equo gentarum ad(i)c(t)a
 pot(est)aria
 Antonius delnero filippi delnero-71-22 junij-1475”

[Archiv. del Stato, Registrum Extrinsecorum 1472-1491 segnato Tratte No. 69 c. 71. In the index this podesteria is indexed as p Sancte M^e inprunete sive Ghalluzzi.]

Bibl.:

C., s.v. Nero di Firenze; P., 656-657.

- 20** STEMMA OF JACOPO DEI PAZZI AND OF MADDALENA DEI SERRISTORI. c. 1475. Florence, Palazzo Serristori. Photos., Alinari, 17040; Brogi, 13279.

These two stemmi once decorated the Palazzo Quaratesi, but in 1899 were removed to the Palazzo Serristori. They contain the Pazzi and the Serristori arms, and may have been ordered of Luca della Robbia to celebrate the marriage of Jacopo dei Pazzi and Maddalena dei Serristori which took place in 1446. However, beneath the Pazzi arms, we find a crescent, the emblem of the Order of the Crescent, established in Italy by René d'Anjou in 1448. As Jacopo dei Pazzi did not become a member of this order until 1453, this stemma of his was probably not made until after his initiation into the Order. These stemmi were certainly made before 1478 when Jacopo was put to death, his palace confiscated and sold, and his wife retired to a convent.

I. Stemma of Jacopo dei Pazzi.

The Pazzi arms are: *Azure* semé of five crosslets, bottonny, fitched *or*, two dolphins, hauriant, embowed, addorsed, *or*; in chief a label of Anjou



FIG 20. JACOPO DEI PAZZI.

of four points *gules*, enclosing three fleurs-de-lys *or*. These are displayed on an *azure*, kite shaped shield (Fig. 20), which is set against a mottled violet disk. Below the shield is a yellow crescent.

The frame consists of a garland of fruit set between egg and dart mouldings. Flowers appear in one section only. It was baked in eight divisions, the joints of which are practically concealed by ribbons which cross the entire frame. The divisions are equal in size and each contains one kind of fruit. The groups of fruit are alternately dark and light in rhythmic sequence and are variously, not monotonously, composed.

By Luca della Robbia.

2. Stemma of Maddalena dei Serristori.

The Serristori arms are: *Azure*, a fess *argent* accompanied by three mullets of eight points *or*; in chief a label of Anjou of four points *gules*, enclosing three fleurs-de-lys *or*. Here they are displayed on a kite shaped shield (Fig. 21), set against a green fluted disk. The polychromatic garland of fruit is divided into eight sections, marked not by ribbons, but by

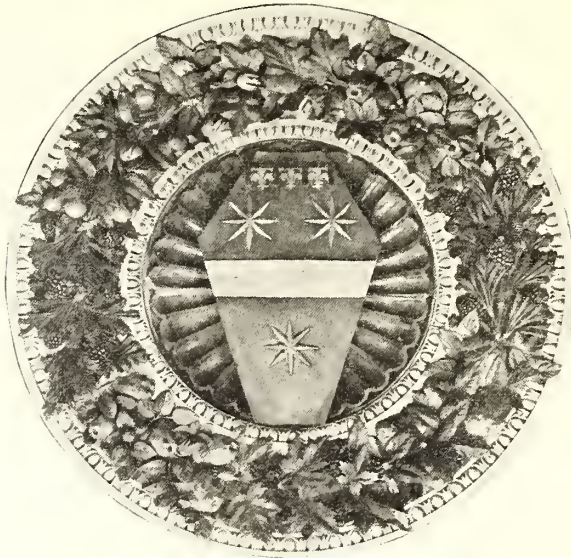


FIG. 21. MADDALENA SERRISTORI.

leaves which overlap the inner and outer egg and dart mouldings. The fruit is composed in irregular bunches bound together at unequal intervals.

By Luca della Robbia.

Bibl.:

M., *L. D. R.*, 161-164.

- 21** STEMMA OF LIONARDO DI FRANCESCO TORNABUONI. 1475. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a rectangular tablet framed with an egg and dart moulding and set on a background quartered 1 and 4 *gules*, an eagle on a globe *or*, 2 and 3 *argent* and *vert* per pale raguly *gules*, is a kite shaped shield (Fig. 22)



FIG. 22. LIONARDO TORNABUONI.

bearing the Tornabuoni stemma: Per saltire *or* and *vert*, a lion rampant counterchanged; over all, an inescutcheon of the People of Florence (*argent*, a cross *gules*).

Below is a horizontal scroll inscribed:

LIONARDO ♦ DI FRANCESCO
TORNABUONI ♦ V(ICARIO)O ♦ 1475 ♦

Lionardo, son of Francesco di Simone Tornabuoni and of Selvaggia di Maso degli Alessandri, was Prior in Florence in 1469, and died in 1492.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Tornabuoni; Litta, vol. IX; P., 112-114; W., 178-179.

- 22** EMBLEMS OF THE STONE MASONS AND WOOD CARVERS. 1475. Florence, Museo Nazionale, No. 74. Photos., Alinari, 2761; Brogi, 4448.

On March 4, 1475 (o.s. 1474), the consuls of the Arte dei Maestri di Pietra e di Legname commissioned Andrea della Robbia to make a Madonna to replace an antiquated one in their audience chamber. This Madonna is reasonably supposed to be now in the Museo Nazionale, No. 74. On the base of the frame are four medallions containing the four emblems



FIG. 23. STONE MASONS.

of the guild, the square, the axe, the hammer, and the trowel (Fig. 23). The implements are blue, their handles yellow and they are set against a violet ground. Between 1469 and 1525 Andrea della Robbia served more than thirty times on the council of this guild, three times as Syndic, and once as Treasurer.

By Andrea della Robbia.

Bibl.:

C-M., 108, 215 no. 60; Cr., 181; Mesnil, *Misc. d'Arte*, 1903, 208-210 (Doc.); R., *D. R.*, 166-167; *Sc. Fl.*, III, 157; S., III, Abb. 118; Supino, 451, No. 74.

23 STEMMA OF THE CONVENTU DEL T (?). c. 1475. Pescia, Piazza Vittorio Emanuele, 61. Photo., Private.

Within a wreath of fruit arranged in single file and in pairs, enclosed by plain architectural moulding, set against a blue fluted disk is an oval shield, bearing a coat of arms, said by local archaeologists to be that of the Conventu del T (Fig. 24). A white Tau cross was the emblem of the order of the Ospitalieri and the Conventu del T may have been one of the



FIG. 24. CONVENTU DEL T.

dependencies. The Tau cross is here set on the stemma: Per bend *argent* (base) and *sable* (chief). The tinctures were reported to me first as *sable* and *argent*; by a second observer, as *azure* and *argent*. On the altarpiece of the Episcopal Palace at Pescia we find two stemmi, dexter with the Tau cross, sinister, with the *sable* and *argent*. Here they are combined in one and would seem to be either the arms of a Marchese Capponi, chief officer of the Ospitalieri, or perhaps the arms of some hospital of which the Capponi family were the chief patrons. It is possible that the Tau cross should be interpreted as a crutch, the emblem of the parent hospital S. Maria Nuova of Florence.

Bibl. :

C., s.v. Capponi; Cr., 351; M., *L. D. R.*, 211-213; P. O. B., *Istoria della città di Pescia*; Repetti, s.v. Altopascio; W., 133.

24 CREST OF BRACCIO II BAGLIONI. c. 1475. Assisi, S. Maria degli Angeli, Cappella di S. Giuseppe. Photo., Alinari, 4837.

On the two central pilasters of the predella of the beautiful Robbia triptych representing the Coronation of the Virgin, S. Francesco receiving the stigmata, and S. Girolamo in the Desert, are medallions (Fig. 25) blazoned



FIG. 25. BRACCIO II BAGLIONI.

as follows: *Azure*, a griffin *argent* with fish's tail *vert* and holding a sword in right hand. Through the kindness of Padre Alfonso Santarelli we are informed, on the authority of Signore Conte Ansidei, that this is



FIG. 26. MAGIO UGURGIERI.

the stemma of Braccio II Baglioni of Perugia, who died on Dec. 8, 1479. According to Crollanza this is the crest, not the stemma of the Baglioni family.

By Andrea della Robbia.

C., s.v. Baglioni; C-M., 225, No. 122; Cr., 182-183; Michel, IV, 124, Fig. 91; R., *D. R.*, 163; *Sc. Fl.*, III, 154-155; S., 105, Abb. 108

25, 26 (1) STEMMA OF MAGIO UGURGIERI. (2) EMBLEM OF JESUS. c. 1475. Siena, Osservanza. Photo., Alinari, 9138.

(1) At either end of the predella of the altarpiece representing the Coronation of the Virgin with standing Saints are painted on oval shields (Fig. 26) the arms of the Ugurgieri family: *Or*, three lions *azure* supporting a wheel *gules*. Possibly the individual member whose arms are here given was Magio who was prominent in Siena, having been in 1482 one of the Nine, in 1490 Capitano, and four times Gonfaloniere.

(2) The Monogram of Jesus with golden rays against a blue ground, with the lunette which it adorns, appears to have been added perhaps a decade later in order to give additional height to the altarpiece.

By Andrea della Robbia.

Bibl.:

B., *Denkm.* 84, Taf. 261; C., s.v. Ugurgieri; C-M., 101, 248, No. 273; Cr., 174-176; S., 105-106, Abb. 109.

27 STEMMA OF LORENZO NICCOLINI. c. 1476. La Verna, Chiesa Maggiore. Photo., Alinari, 9831.

After the fire of 1472 we may presume that the two fine altarpieces representing the Annunciation and the Adoration were soon set up in their prominent positions in the Chiesa Maggiore. The Brizi chapel containing the Adoration altarpiece is in fact dated 1479. The Annunciation altarpiece appears to have been made a few years earlier. On the predella at each end on an oval shield (Fig. 27) is blazoned the Niccolini arms: *Azure*, a lion rampant guardant *argent* debriused of a bend *gules*.

Which member of the Niccolini family was the donor of this altarpiece is not certainly known. Possibly it was Lorenzo di Lapo Niccolini, a Prior in Florence in 1446, 1453, and 1468, and Gonfaloniere in 1465; or his son Marco, Prior in 1476; or Lapo di Lorenzo, Gonfaloniere in 1481.

By Andrea della Robbia.

Bibl.:

C., s.v. Niccolini; P., 435-437; W., 158-159.



FIG. 27. LORENZO NICCOLINI.

- 28** STEMMA OF ANDREA DI GIOVANNI DEL CAPPÀ. 1476.
Galluzzo, Palazzo del Podestà. Photo., Private.

A rectangular tablet contains a pointed oval shield (Fig. 28) emblazoned with a Florentine lily above two maces saltire. Below the shield is inscribed:

ANDREA ♦ DI GIOVA

NNI ♦ DEL CAPPÀ ♦ PO(DESTA) ♦ 1476 ♦

Atelier of Andrea della Robbia.

Bibl.:

Carocci, *Galluzzo*, 39.

- 29** STEMMA OF DOMENICO AND ZANOBI ALDIMARI. 1476.
Galluzzo, Palazzo del Podestà. Photo., Private.

A rectangular tablet (Fig. 29) contains an oval shield, *azure* showing an eagle displayed with wings inverted *argent*. Below is inscribed:



FIG. 28. ANDREA CAPPA.



FIG. 29. DOMENICO AND ZANOBI ADIMARI.

DOMENICO ♦ DI ZANOBI ♦ DI
CIECCO ♦ FRASCA ♦ ALDIMA
RI ♦ PO(DESTA) ♦ 1439 ♦ E ZANOBI ♦ SUO
FILGLOLO ♦ 1476 ♦

Atelier of Andrea della Robbia.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Aldimari.

- 30** STEMMA OF THE ADIMARI FAMILY. c. 1476. Empoli,
Pinacoteca della Collegiata.

In the Cappella di S. Lorenzo near where Andrea della Robbia's tondo of God the Father was once placed stood a small Robbia tablet, 0.45m. x 0.30m., with a white border broadened at the base where was inscribed merely ADIMARI. Above, against a mottled green background an oval shield bore the Adimari arms: Per fess, *or* (in chief) and *azure* (in base). It may be noted that the spelling of the name as well as the blazoning of arms is different from that of Domenico and Zanobi Adimari who held the office of Podestà in Galluzzo in 1439 and 1476. Various members of the Adimari family held high office in Florence at the end of the XV and beginning of the XVI century. Possibly the individual here indicated was Giovanni di Donato di Matteo Adimari, Prior of Florence in 1478.

Bibl.:

C., Adimari; P., 129-130; W., 124.

31 STEMMA OF BISHOP FEDERICO MANFREDI. 1477. Faenza, Duomo, S. Pietro. Photo., Private.

The foundations of the Cathedral of Faenza, designed by Giuliano da Maiano, were laid on the site of an earlier church by Bishop Federico Manfredi on May 26, 1474. On the sixteenth of November, 1477, the Bishop, who had been serving as Lieutenant General of State and incurred the odium of the people, was driven from the city and suffered severe financial loss. As a testimonial of his benefactions to the Cathedral he had arranged three medallions containing his coat of arms, one to be set in the vault over the high altar, the other two in the vaults which cover the transepts. As the two latter are incomplete, one may reasonably suppose that these medallions were being executed when the Bishop met his unfortunate fate.

1. The central medallion (Fig. 30).

The Manfredi arms display quarterings of *argent* and *azure*, here surmounted by a Capo di Francia consisting of three golden fleurs-de-lys on a



FIG. 30. FEDERICO MANFREDI.

field of *azure*. The complex supporter of the shield, called a caprone, is rather a camel seated beside a violet flame, carrying a sack on his back, his head covered with a helmet. The crest consists of the head of a white goat, with yellow horns. From the top of the helmet radiate mantlings of violet, white and green. Behind the goat's head is a scroll, not inscribed.

Similar complicated supporters for coats of arms may be seen in the courtyard of the Museo Nazionale (Alinari, 2984, 2985). The arms are here displayed on a tournament shield, against a blue, fluted disk framed with a garland of fruit.

The frame is broad and the groups of fruit modelled in rather flat masses. The composition of the garland is conventional. Each bunch, containing three pieces of fruit and arranged to form a triangle, is held together by a ribbon and is not merged in the mass, as in Luca della Robbia's garlands. It was baked in eight sections, each containing two bunches of similar fruit. The sections are alternately dark and light in colour. They are the same fruits found in Luca's garlands. Here grapes, oranges, pine cones, apples, are succeeded by grapes, citrons, pine cones, zucche, in the direction followed by the hands of a clock. The outermost band of the frame is inscribed: FEDERICUS ✚ DE MANFREDIS ✚ FAVENTINVS ✚ EPISCOPVS ✚ FAVENZIE ✚ CONDITOR ✚ TENPLI

It is in the composition and the modelling of the garland that one particularly recognizes the hand of Andrea della Robbia.

(2) Medallion of the north transept.

The central portion of this medallion is of plaster and presents in a complicated form the arms of Bishop Federico Manfredi. An eagle with a motto and a dove with a motto are added emblems. The motto issuing from the goat's mouth WAH HIC MAC is entirely incorrect. The inscription S(IGILLVM) ♦ D(OMI)NI ♦ FEDERICI ♦ DEMANFREDIS ♦ EPISCOPI ♦ FAVENTINI ♦ is more delicate in lettering than the inscription on the outer band of the frame. The frame is less carefully modelled than the frame of the medallion already described—an indication that Andrea della Robbia already employed assistants in his atelier. It is also composed with less skill—every alternate bunch consists of pine cones—and was stupidly set in position, two of the eight sections having exchanged places, so that the inscription is meaningless. The outer inscription is the same as in the first medallion, but punctuated with ♦ instead of ✚.

(3) Medallion of the south transept.

The central portion of this medallion is also of plaster on which is painted the Manfredi coat of arms. The supporter is still a camel seated beside a flame, with a sack on his back and a helmet with mantlings on his head. The crest consists of a conventional floral pattern and the scroll is inscribed WAN · ICH ♦ MAG ✚

The frame of glazed terra-cotta is composed of eight sections, each with two bunches of fruit, alternating in colour from dark to light. The dark coloured fruits are grapes and pine cones; the light ones, citrons, oranges, apples, and zucche. While the fruit appears to have been modelled by the sculptor of the first medallion, the inscription was possibly given over

to some one else, who used heavier letters, punctuated with a \star , reversed the direction of the inscription and changed the spelling of FAVENZIE to FAVENTIE \star It records the foundation of the church in the same words as in the first medallion.

Atelier of Andrea della Robbia.

Bibl.:

Argnani, 21; C., s.v. Manfredi; Guasti, *Cafaggiolo*, 157; Malagola, 101-102, 464; Messeri-Calzi, 506-512; Tonduzzi, 12, 508, 511; Strocchi, 3.

32 STEMMA OF RIDOLFO DI PAGANOZZO RIDOLFI. 1477. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Set against a mottled green (imitation of poryphyry) background on an oval shield (Fig. 31), is the stemma of the Ridolfi family: *Azure*, a mount of six tops *or*, crossed by a bend *gules*.



FIG. 31. RIDOLFO RIDOLFI.

Below is inscribed:

RIDOLFO \star DI PAGANO
ZZO \star RIDOLFI \star V(ICARI)O
✻ 1477 ✻

Ridolfo di Paganozzo di Bartolo Ridolfi became a Prior of Florence in 1480, and Gonfaloniere in 1486 and 1490.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Ridolfi di Piazza da Firenze; P., 282.

33 STEMMA OF FRANCESCO DI LORENZO DELLA STUFA.
1478. Volterra, Palazzo dei Priori. Photo., Alinari, 34619.

The frame consists of plain architectural mouldings surrounding a wreath of fruit composed of triplex bunches, in colour alternately dark and light, well separated and bound by narrow ribbons. Set against a blue, fluted disk is an oval shield (Fig. 32) with the della Stufa arms: *Argent*, two lions combatant *or*; in chief a Latin cross couped *gules*.

Below a winged cherub displays a curved scroll inscribed:

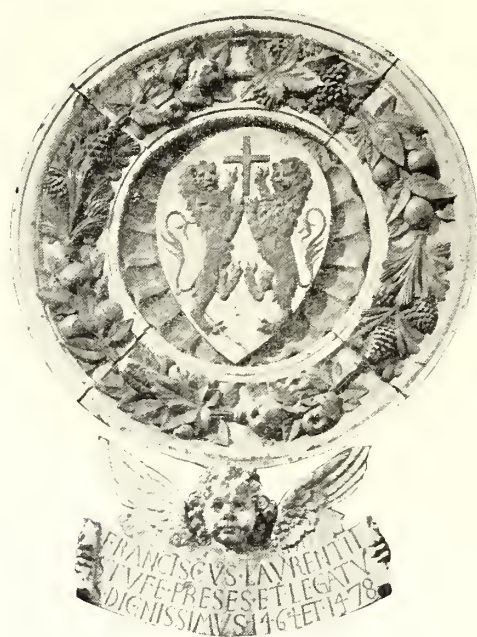


FIG. 32. FRANCESCO DELLA STUFA.

FRANCISCVS ♦ LAVRENTII
STUFE ♦ PRESES ♦ ET ♦ LEGATV
S ♦ DIGNISSIMVS ♦ 1464 ♦ ET ♦ 1478.

Francesco di Lorenzo di Andrea di Lotteringo di Andrea della Stufa had been Prior in Florence in 1463 and held the office of Gonfaloniere in 1482. His son Lorenzo we find as Vicario at Lari in 1524.

By Andrea della Robbia.

Bibl.:

C., s.v. Lotteringhi della Stufa; M., *L. D. R.*, 244-245; P., 403-405; W., 176-177.

- 34** STEMMA OF THE DELLA STUFA FAMILY. c. 1478. Florence, Palazzo Stufa. Photo., Private.

This large medallion displays on an oval shield (Fig. 33) the Della Stufa arms: *Argent*, two lions combatant *or*, in chief a cross couped *gules*. Above the shield a white dove holds a scroll inscribed AB OVO RUIT ☩ These are set against a blue fluted disk. The frame shows a garland of polychromatic fruit, in eight sections separated and bound by



FIG. 33. DELLA STUFA.

undulating ribbons, set between double mouldings, a cord and a leaf and dart on the inner and a bead and reel and an egg and dart on the outer side. During the latter half of the fifteenth century the office of Prior was held fourteen times, and that of Gonfaloniere six times, by members of the Della Stufa family.

By Andrea della Robbia.

Bibl.:

M., *L. D. R.*, 244-245.

- 35** STEMMA OF MARRIAGE BETWEEN THE GHISLIERI AND MARTINI FAMILIES. c. 1486. Florence, Museo Nazionale, No. 71. Photos., Alinari, 2760; Brogi, 9470.

On the console of a relief representing the Madonna adoring the Child within a beribboned laurel wreath is a kite shaped shield (Fig. 34) bear-

ing a marriage stemma: Per pale, dexter bendy *gules* (fimbriated *argent*) and *or*; sinister *argent*, a demivol in pale *azure*. The former represents the arms of some member of the Ghislieri family, the latter those of his



FIG. 34. GHISLIERI AND MARTINI.

wife, a member of the Martini dell' Ala (or possibly of the Landi) family. A stemma of Pietro di Simone Ghislieri dated 1492 is in the Museo Nazionale and one of Martino di Ser Giovanni Martini dated 1497 is on the Palazzo Pretorio at Radda.

Atelier of Andrea della Robbia.

Bibl. :

Brockhaus, 58, Taf. 7; C-M., 208 No. 18; C., s.v. Ghislieri, Landi, Martini dall' Ala; P., 389, Supine, 451 No. 71; W., 152.

- 36** STEMMA OF BERNARDO DI MANNO DONATI AND OF ANTONIO DE' GIROLAMI. c. 1478. Coniston, Brantwood. Mrs. Arthur Severn.

On the console of a Madonna adoring the Child, similar to the preceding, is a green, beribboned, olive or laurel wreath containing the marriage stemma of the Donati and Girolami families. Dexter are the Donati arms: Per fess, *argent* (base) and *or* (chief) the latter charged with a lion rampant *gules*. The sinister arms are those of the Girolami family: *Argent*, a bishop's mitre above a cross saltire *gules*. Mr. Mather sends me the document which indicates that Bernardo di Manno di Manno di Messer Manno Donati was married in 1477 to Antonia di Sichelmo d'Antonio di Girolami.

Atelier of Andrea della Robbia.

Document:

"1477. Bernardo di Manno d'altro Manno di Messer Manno Donati Antonia di Sichelmo d'Antonio de' Girolami."

[Arch. di Stato, Carte Dei, sec. XVIII, Fam. Girolami]

Bibl.:

C., s.v. Donati, Girolami del Vescoro; Raccolta di Iscrizioni ecc. Carlo Strozzi, sec. XVII, segnato Magliab. Cl. XXVI, Cod. —, c. 164^t; Ruskin, XXXIV, 666, pl. 7; W., 138, 143.

- 37** STEMMA OF GIANFRANCESCO TORNABUONI. 1478, 1479. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, 9846.

On a slender oval shield (Fig. 35) is displayed the Tornabuoni arms: Per saltire *or* and *vert*, a lion rampant counterchanged, with inescutcheon of the Croce del Popolo, a cross *gules* on a field *argent*.

Below, a scroll, held by two hands of a cherub whose head is missing, bears the inscription:

IOHANFRANCISVS ♦ TORN
ABONVS ♦ VICARIVS ♦ ET
COMISSARIVS ♦ 1478 ♦ 1479

Gianfrancesco di Filippo Tornabuoni in 1479 was sent to Leghorn as Capitano and Commissario and in 1493 became a Prior and Gonfaloniere of the Republic of Florence. His mother was Lena di Lorenzo della Stufa.

By Andrea della Robbia.

Bibl.:

C., s.v. Tornabuoni; Litta, s.v. Tornabuoni, Tav. 1; M., *L. D. R.*, 246-247; P., 112-113; W., 78.



FIG. 35. GIANFRANCESCO TORNABUONI.

- 38** STEMMA OF THE PAZZI FAMILY. c. 1480. Florence, Cupola of Pazzi Chapel Porch. Photos., Alinari, 2177, 2182; Brogi, 9615.

The cupola of the porch of the Pazzi chapel was adorned by a concentric series of medallions, the central one (Fig. 36) being the largest and containing the Pazzi arms: *Azure*, semé of five crosslets, bottonny, fitched, *or*, two dolphins hauriant, embowed, addorsed of the second. It may be noted that the crosslets are here arranged, one, three, one, instead of two, two, one, as in Jacopo dei Pazzi's stemma in the Palazzo Serristori. The

blue shield, in form an equilateral triangle with somewhat waving sides, is set upon a mottled violet fluted disk imitating red porphyry.

The frame consists of a garland of fruit and flowers set between an inner leaf and dart and outer egg and dart moulding. The garland is indistinctly divided into eight sections alternately light and dark, irregularly composed, and only occasionally displaying the tie bands.

Atelier of Luca della Robbia.

Bibl.:

M., *L. D. R.*, 207-208.

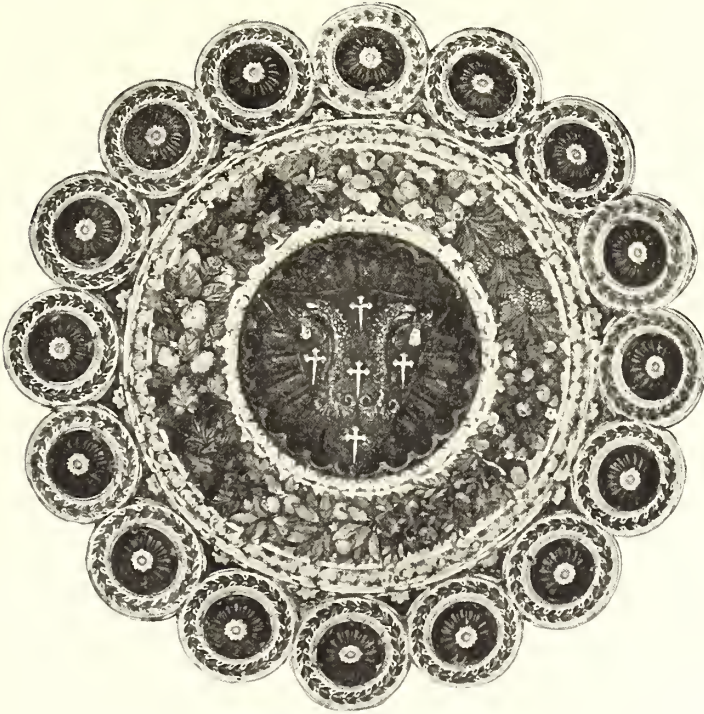


FIG. 36. PAZZI ARMS.

- 39** STEMMA OF FRESCOBALDI FAMILY. c. 1480. Roslyn, L. I. Collection of Mr. Stanley Mortimer. Photo., from Bardini Catalogue. Purchased at the Bardini sale of 1902.

Within a wreath of green laurel, recalling the medallions on the cupola of the porch of the Pazzi chapel, sunken against a white background is a blue fluted disk on which is an oval shield (Fig. 37) containing the Frescobaldi arms: *Gules*, three chess-rooks *argent*, a chief *or*.

Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1902, Cat. No. 504. Plate, no number.

- 40** STEMMA OF BERNARDO DI PIERO BORSI. 1481, 1481.
Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

A rectangular frame enclosing a kite shaped shield (Fig. 38) on which



FIG. 37. FRESCOBALDI.



FIG. 38. BERNARDO BORSI.

are displayed the Borsi arms: A lion rampant debriused of a bend charged with three *borse argent*.

Below is a tablet inscribed:

BERNARDO ♦ DI
PIERO ♦ BORSI ♦
C(OMMISSARI)O ♦ 1480 ♦ E ♦ 1481

Atelier of Andrea della Robbia.

- 41** STEMMA OF SIMONE DI GHAGLIARDO BONCIANI. 1481.
Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath composed of pine cones and apples alternating in groups of three and divided by ribbons crossing diagonally is a fluted shell

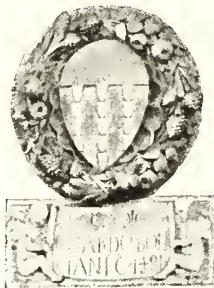


FIG. 39. SIMONE BONCIANI.



FIG. 40. TADDEO ANTELLA.

which carries an oval shield (Fig. 39), bearing the Bonciani arms: *Gules*, three pallets *vair argent*, with a chief *or*.

Below is a rectangular tablet on which two seated winged putti display a scroll inscribed:

SIMONE ✦ DI GHA
 GLIARDO ✦ BON
 CIANI ✦ C(OMMISSARI)O ✦ 1481 ✦

Two years later we find Simone di Ghagliardo di Bonciani one of the Priors of Florence.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bonciani; P., 145; W., 130.

42 STEMMA OF TADDEO DI GIOVANNI DELL' ANTELLA.
 1482. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath constructed like that bearing the arms of Simone Bonciani and similarly set on a fluted shell, an oval shield (Fig. 40) bears the dell' Antella arms: *Argent*, a chevron *gules*.

Below, a single cherub displays a tablet inscribed:

TADDEO ✦ DI GIOVANNI ✦
 DELA(N)TELLA ✦ C(OMMISSARI)O ✦ 1481 ✦ E ✦ 1482 ✦

Taddeo di Giovanni was Prior of Florence in 1413, 1428, 1435, 1444 and 1479, and Gonfaloniere in 1435, 1444.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Antella; P., 53; W., 125.

43 STEMMA OF GIOVANNI DI TADDEO DELL' ANTELLA.
 1482. Pistoia, Palazzo Pretorio. Photo., Private.

Within a rectangular white frame, against a green ground is set an oval shield (Fig. 41) bearing the Dell' Antella arms: *Argent*, a chevron *gules*. Below is a tablet inscribed:

GIOVANNI ✦
 DI TADDEO ✦ DE
 L A(N)TELLA ✦ PO(DESTA) ✦ 1482

Giovanni di Taddeo di Giovanni di Masino dell' Antella was Prior of Florence in 1453, 1467, 1473, 1477, and in 1480, and Gonfaloniere in 1467 and 1477. He was brother to the Lodovico who was Podestà at Galluzzo

in 1473, and probably son of the Taddeo di Giovanni who was Commissionario at Borgo San Sepolcro in 1481, 1482.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Antella; P., 53; W., 125.

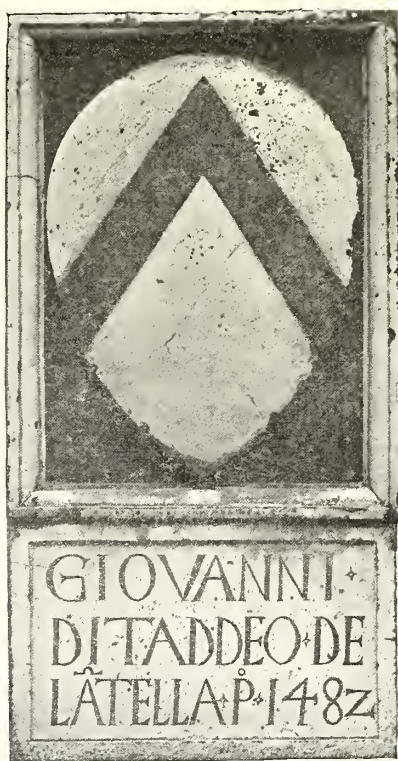


FIG. 41. GIOVANNI ANTELLA.

- 44** STEMMA OF FRANCESCO D'ANTONIO BENCI. 1482. Anghiari, Palazzo Comunale. Photo., Private.

On a rectangular tablet framed with plain architectural mouldings set on a violet panel decorated with green vine scrolls is an oval shield (Fig. 42), bearing the Benci arms: *Argent*, bendy bretisse *azure*.

Below is a rectangular tablet inscribed:

FRANCESCO ✦
DANTONIO ✦
BENCI ✦ V(ICARIO) 1482

Atelier of Andrea della Robbia.

Bibl.:

C., gives several Benci families with other coats of arms; P., omits the arms; W., 129 gives the arms as Bendy bretisse of six *or* and *azure*.



FIG. 42. FRANCESCO BENCI.

45 STEMMA OF THE GINORI FAMILY. c. 1482. New York, Collection of Mr. Thomas F. Ryan. Photo. from Bardac Catalogue.

Formerly in the collection of Mr. Maurice Kann, then in that of Sigismond Bardac, this fine stemma passed into the collection of Mr. Thomas F. Ryan of New York. On an oval shield (Fig. 43) there are displayed the arms of the Ginori: *Azure*, a bend *or* charged with three eight-pointed estoiles of the first.

The winged putto who supports the shield resembles the Bust of a Boy in the Museo Nazionale, No. 75. The seeded scroll ornament at the base of the shield suggests the decoration of the consoles of Luca's Cantoria. The background is mottled violet in imitation of porphyry.

This stemma may have been made for Gino di Francesco Ginori, a Prior of Florence in 1471. Andrea della Robbia's atelier supplied coats of arms for Gino di Giuliano Ginori, Vicario at S. Giovanni Valdarno in 1489 and 1490, and for Alessandro di Gino, Podestà and Commissario at Castiglione Fiorentino in 1507.

By Andrea della Robbia.



FIG. 43. GINORI ARMS.

Bibl. :

Cat. Maurice Kann, No. 200; Cat. Sigismond Bardac, No. 30; C., s.v. Ginori; M., *A. in A.*, 1914, 242-246; *L. D. R.*, 233-234; *P.*, 460-462.

- 46** STEMMA OF GUERRIERI DI TEBALDO DE ROSSI AND HIS WIFE ANTONIA D'ALESSANDRO BUONDELMONTI. c. 1483. Florence, Palazzo Antinori.

As the villa known as Colombali or Le Rose, purchased by Niccolò di Tommaso di Bernardo Antinori in 1487 was previously owned by the de Rossi family, it seems likely that this stemma came into the possession of the Antinori family at that time. It represents a *putto* supporting an oval shield on which is displayed the marriage stemma of some member of the de Rossi family with a Buondelmonti. I regret that my notes, hurriedly taken, are deficient. The arms are, however, divided *Per pale*, and on the dexter side is *Argent*(?) a tree *vert*. The sinister arms are *Per fess Azure*(?) and *argent*(?), in base a mount of six summits *or*. In the Sepol-

tuario cod. 628 and in the Codice Araldico the de Rossi arms display a tree *vert* set on a mount of six summits *or*; can it be that the golden mount, here separated from the tree *vert*, belongs to the de Rossi arms? This is most unlikely. The ancient Buondelmonti arms are Per fess, *Azure* and *argent*, to which were added later a mount of six summits *azure* bearing a cross *gules* (Crollalanza), but Giovanni della Robbia records the Buondelmonti arms with a mount *or* on the large altarpiece in the Walter's Collection, Baltimore. The heraldry of the de Rossi family is unusually variable, the same may be said of that of the Buondelmonti family. Mr. Mather notifies me that in 1451 Guerrieri di Tebaldo de Rossi married Antonia d'Alessandro Buondelmonti, that both were alive in 1478, but by 1489 Antonia was left a widow. There seems therefore to be good reason to consider this as a marriage stemma of this couple, made before the Villa Le Rose passed out of the possession of the Rossi family.

Atelier of Andrea della Robbia.

Document :

"Guerrierius Tebaldi Guerrierij de Rossi pop. S. Felicità
Ant^a Aless^r Tegliai Aless^ri de Montebuoni (Buondelmonti) nel 1451
alla gabella."

[Zibaldone del Migliore, segnato Magliab. Cl. XXVI Cod. 146, c. 61]

Bibl. :

Arch. di Stato, *Sepoltuario*, Sec. XVII, segnato Sched. Manoscritti
Cod. 628, c. 212; Bib. Nazionale, codice Araldico, del Rosso arms; C.,
s.v. Rossi di Firenze, Bondelmonti, W., 131, 170.

- 47** STEMMA OF BERNARDO DI MARCO SALVIATI. 1484. S.
Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, No. 9847.

Within a white frame containing a garland of white roses with green leaves is a blue fluted shell against which is set an oval shield (Fig. 44) bearing the Salviati arms: *Argent*, bendy bretisse *gules*. The fillets and roundels of the frame are well proportioned and the roses, arranged for the most part in bunches of three alternately single and double, follow Andrea's conventions.

Below, a tablet, like that of the Bonciani stemma of 1481 at Borgo San Sepolcro, exhibiting two seated winged putti holding a scroll, is inscribed:

BERNARDI · MARCI
FORESIS · EQVITIS
DE SALVIATIS · IN
SINGNIA · 1484 ·

Atelier of Andrea della Robbia.

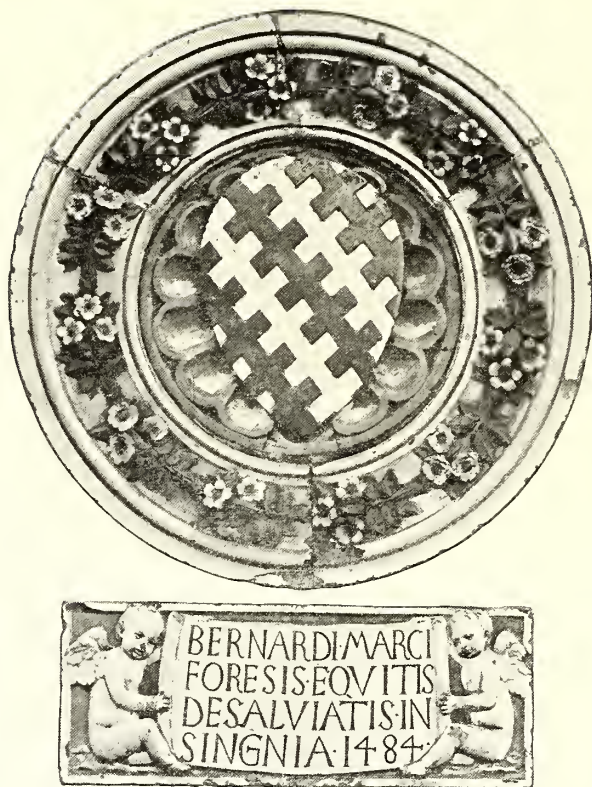


FIG. 44. BERNARDO SALVIATI.

Bibl. :

C., s.v. Salviati; W., 172-173.

48 STEMMA OF JACOPO RISALITI AND OF HIS WIFE. c. 1484.
Florence, S. Simone. Photo., Brogi, 9705.

On the console of a tabernacle now employed as a frame for a Gothic tabernacle, between the outspread wings of a cherub head is a green laurel wreath (Fig. 45) enclosing a double coat of arms: Party per pale, dexter the Risaliti arms: *Azure*, two lions' paws erased in saltire *argent*; sinister the Baldovinetti arms: *Gules*, a lion rampant *or*. This is a memorial of the marriage of Jacopo Risaliti and Bartolommea Baldovinetti in 1384. The Robbia tabernacle was erected by Jacopo's descendants for the welfare of his soul and that of his father Gieri. It is inscribed:

PELL ANIMA ♦ DIGIERI ♦ RISALITI ♦ EDI IACOPO ♦ SUO
FILGLVOLO ♦ EDEDISCIENDENTI ♦ DIDETTO ♦ IACOPO ♦ 1363 ♦

The date 1363 is known to be the date of Gieri's last testament and was without doubt also the date of his death. Judging by the style of the monu-



FIG. 45. JACOPO RISALITI AND HIS WIFE.

ment we may assign it to the same period as the Salviati stemma at S. Giovanni in Valdarno.

By Andrea della Robbia.

Bibl.:

C., s.v. Risaliti, Baldovinetti; W., 126, 169.

- 49** STEMMA OF LORENZO D'ANPHRIONE LENZI. 1484. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

In a rectangular frame is set an oval shield (Fig. 46) on which are the Lenzi arms: *Azure*, a bull's head affronty *or*.

Below is a tablet inscribed:

LORENZO ✦ DA
NPHRIONE ✦ LEN
ZI ✦ C(APITAN)O ✦ ET COMM
ESARIO ✦ 1484

Lorenzo d'Anphrione di Lorenzo di Piero di Lenzo Lenzi had been Prior in Florence in 1475 and was again Prior and Gonfaloniere in 1495.
Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Lenzi; P., 662; W., 149.



FIG. 46. LORENZO LENZI.



FIG. 47. FILIPPO CAPPELLI.

- 50** STEMMA OF FILIPPO DI GIOVANNI DI FILIPPO CAPPELLI. 1485. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a wreath with bunches of fruit chiefly triplex, separated by fluted ribbons, is a kite shaped shield (Fig. 47) set against a flat plate and bearing the Cappelli arms: *Or*, a prelate's hat with tassel *gules*.

Below, a winged cherub unfolds a slightly curved scroll on which is:

FILIPPO ✦ DIGIOVA
NNI ✦ DIFILIPPO ✦ CA
PPEGLI ✦ V(ICARI)O ✦ 1485 ☞

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Cappelli; W., 133.

- 51** STEMMA OF ANTONIO MALEGONELLE. 1485. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of fruit in groups of three divided by ribbons straight across, against a fluted shell, is a tournament shield now set upside down (Fig. 48) bearing the Malegonelle arms: *Or*, three pallets *azure* surmounted by a fess *argent*.

Below is a rectangular scroll inscribed:

ANT ♦ MALEGONEL ♦
IVRISCONS ♦ PRES ♦
ET COMMISS ♦
MCCCCLXXXV

Maestro Antonio di Piero di Niccolo di Tommaso Malegonelle, juriconsult, president and commissary at Borgo San Sepolcro in 1485, held the office of Prior in Florence in 1480, 1489 and 1492.

Bibl.:

C., s.v. Malegonelle; P., 333; W., 151.



FIG. 48. ANTONIO MALEGONELLI.

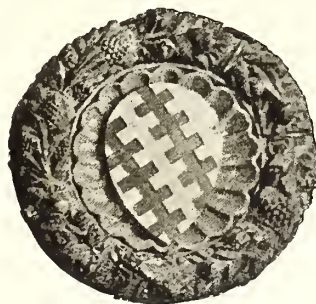


FIG. 49. SALVIATI ARMS.

- 52** STEMMA OF THE SALVIATI FAMILY. c. 1485. Roslyn, L. I. Collection of Mr. Stanley Mortimer. Photo., from Bardini Catalogue. Purchased at the Bardini sale of 1902.

Within a wreath composed of triplex groups of fruit bound by ribbons straight across, is a blue fluted disk bearing an oval shield (Fig. 49) with the Salviati arms: *Argent*, two bends bretisse *gules*. We may note that at S. Giovanni in Valdarno the arms of Bernardo Salviati showed three bends bretisse *gules*. These variations are not uncommon in Italian heraldry.

Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1902, Cat., No. 509, Plate, no number; M., *D. R. A.*, 100; W., 172.

- 53** STEMMA OF THE DEI FAMILY. c. 1485. Roslyn, L. I. Collection of Mr. Stanley Mortimer. Formerly in the Bardini collection.

Within a wreath composed of triplex bunches of fruit separated by sunken bands straight across, is a white fluted disk on which is an oval shield (Fig. 50) with the arms of the Dei family: *Azure*, a bend *or*, with a label of Anjou of four points *gules* enclosing three lilies *or*.

Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1902, Cat. No. 509, Plate, no number; C., s.v. Dei (*gules*, a bend *or*); M., *D. R. A.*, 103.

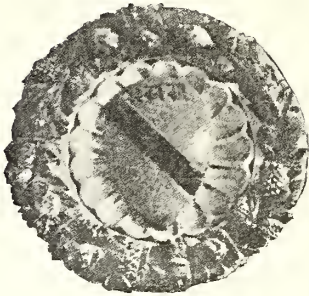


FIG. 50. DEI ARMS.



FIG. 51. RICCARDO GUIDUCCI.

- 54** STEMMA OF RICCARDO DI TOMMASO GUIDUCCI. 1485. Pistoia, Palazzo Pretorio. Photo., Private.

In a wreath, composed of triplex bunches of fruit separated by transverse fluted ribbons are displayed (Fig. 51) the Guiducci arms: Per pale; dexter, *vairy argent* and *azure*; sinister, *chequy or* and *gules*. Below is a tablet inscribed:

RICCARDO ▲ DI TOMMASO ▲
GHVIDVCI ▲ P(ODEST)A ▲ 1485 ▲

Riccardo di Tommaso di Simone di Francesco di Simone di Guiduccio di Puccio, Podestà at Pistoia in 1485, had been already Prior in Florence in 1469.

By Benedetto Buglioni.

Bibl.:

C., s.v. Guiducci; P., 463.

- 55** STEMMA OF BARTOLOMMEO BUONDELMONTI AND HIS WIFE ALESSANDRA DI GUGLIELMO PAZZI. 1485. London, Collection of Lady Naylor Leyland.

At either end of the predella of an altarpiece representing the Epiphany are kite shaped shields. The dexter shield contains the Buondelmonti arms: *Azure*, a mount of six tops *or* surmounted by a cross *gules*. The sinister shield displays the Pazzi arms: *Azure*, two dolphins hauriant, embowed, addorsed *or*, with five crosslets of the first (a lighter shade).

Bartolommeo Buondelmonti in 1483 married Alessandra di Guglielmo Pazzi. The altarpiece may have been erected soon afterward. The tinctures of both coats of arms are irregular.

Robbia School.

Bibl.:

C., s.v. Buondelmonti; Pazzi; P., 827, 146; W., 131, 162-163.



FIG. 52. PIERO DEL NERO.

- 56** STEMMA OF PIERO DI FRANCESCO DEL NERO. 1486. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a rectangular tablet framed with undecorated mouldings is set an oval shield (Fig. 52) bearing the stemma of the Del Nero family:

Sable, a hound salient *argent*, collared *gules*. Below, a horizontal scroll is inscribed:

PIERO ✦ DI FRA
NCESCO ✦ DEL
NERO ♦ V(ICARI)O ♦ 1486 ♦

Piero di Francesco di Filippo del Nero was Prior in Florence in 1476 and again in 1492.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Nero (del) di Firenze (Crollanza gives the field as *gules*, but Mr. R. G. Mather reports that various sepoltuarii and prioristi give it *sable*); P., 656-657 (gives it as *sable*).

- 57** STEMMMA OF GIOVANNI DI BETTO. 1486. Borgo San Lorenzo, Palazzo Pretorio. Photo., Private.

On a white rectangular frame is set an oval shield bearing the arms: *Argent*, a mount of six summits *gules*, crossed by a bend *azure*.

The lower part of the frame is broadened and contains the inscription:

GIOVANNI DI
BETTO ♦ PO(DESTA) ♦ 1486 ♦

- 58** STEMMMA OF FILIPPO DI GIOVANNI DELL' ANTELLA. 1486. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of fruit in groups of three separated slightly by ribbons straight across, set against a blue fluted shell, an oval shield (Fig. 53) bears the Antella arms: *Argent*, a chevron *gules*.



FIG. 53. FILIPPO ANTELLA.

Below it a horizontal scroll is inscribed:

FILIPPO ✦ DI GIOVA
NNI ✦ DEL ANTELLA ✦
CA(PITANO) ✦ 1486 ✽

Filippi di Giovanni di Taddeo di Giovanni dell' Antella, who was Prior

in Florence in the years 1483, 1493, 1517, 1521, 1528 and Gonfaloniere in 1493 and 1517, was Capitano at Borgo San Sepolcro in 1486.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Antella; P., 53-54; W., 125.

- 59** STEMMA OF GIOVANNI DI BONACCORSO PITTI. 1486.
Certaldo, Palazzo Pretorio. Photo., Alinari, 8534.

Within a wreath of eight bunches of fruit, of triplex composition, fastened by ribbons straight across, is an oval shield (Fig. 54), set against a



FIG. 54. GIOVANNI PITTI.

blue fluted shell surrounded by plain fillet moulding, bearing the Pitti arms: Barry nebuly, *argent* and *sable*.

A winged cherub upholds a curved scroll inscribed:

GIOVANNI ♦ DI
BONACHORSO ♦ PI
TTI ♦ VI(CARI)O ♦ 1486 ♦

Atelier of Andrea della Robbia.

Bibl.:

Carocci, *A. I. D. I.*, V(1896), 4-7; C., s.v. Pitti; Cr., 336; W., 165.

- 60** STEMMA OF COSIMO DI FRANCESCO SASSETTI. c. 1486.
Pistoia, Palazzo Pretorio. Photo., Private.

Within a wreath composed of triplex bunches of fruit, alternately dark and light, separated by transverse ribbons, set against a blue disk on which

are yellow slings with stones (*sassetti*) is suspended a tournament shield (Fig. 55) with the Sassetti arms: *Argent*, a bendlet *azure* fimbriated *or*.

No tablet is set beneath it. The wreath indicates a date, c. 1485-1495, and we naturally think of Francesco di Tommaso Sassetti who commissioned Ghirlandaio to decorate the Sassetti Chapel in S. Trinità in 1485.



FIG. 55. COSIMO SASSETTI.

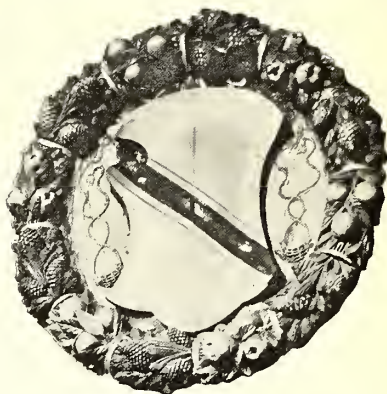


FIG. 56. FRANCESCO SASSETTI.

Tommaso di Federigo Sassetti was Podestà at Borgo San Lorenzo in 1502. Cosimo di Francesco di Tommaso, Prior of Florence in 1503, 1523, and 1527, and Gonfaloniere in 1524, was Podestà at Pistoia in 1520. As he was the only member of the Sassetti family who held this office at Pistoia, the arms, though of an earlier type, were probably set up in 1520.

Atelier of Andrea della Robbia.

Documents:

1. "1520. Cosimo di Franc^o Sassetti p^a p^o Ag^o".

[Archiv. di Stato. Cod. Carta intit. Ufizi Diversi sec. XVII segnato sched. Manoscritti No. 496, c. 418]

2. "Potestas pistorii

Cū Uno Iudice doctorato
uno Milite socio not^o
Duobus aliis Notarijs
XV famulis inter quos
sit unus Conestabilis
Quatuor equis

cum Salario lib. Duarū
Miliū quadringentarum
pro quodlibet Semestri
sibi dādo a dicta
Commun(itate) pistorii l 2400

Cosimus francⁱ tomasij d. sassettis-p. 6 mensibus—p^o augusti 1520

[Archiv. di Stato. Registrum Extrinsecorum 1505-1529, Segnato Tratte Cod. 71 c. 6]

Bibl.:

C., s.v. Sassetti; P., 842-843; Tigri, 133; W., 173.

- 61** STEMMA OF FRANCESCO DI TOMMASO SASSETTI. c. 1486. Florence, S. Trinità, Cappella Sassetti. Photo., Private.

Within a wreath of twelve bunches of alternately dark and light coloured fruit of rigidly triplex composition, separated by yellow ribbons straight across, is a tournament shield (Fig. 56) set against a flat plate on which are represented two slings made of rope and containing stones (*sassetti*). On the shield are displayed the Sassetti arms: *Argent*, a bendlet *azure* fimbriated *or*.

The date 1486, after the decoration of the chapel by Ghirlandaio on the order of Francesco di Tommaso Sassetti seems probable. However, this stemma appears to be modern and may have been set up when the chapel was restored by Count Luigi Sassetti and his son Francesco in 1896.

Style of Andrea della Robbia.

Bibl.:

C., v.s. Sassetti; W., 173.



FIG. 57. WOOL MERCHANTS.

- 62** STEMMA OF THE ARTE DELLA LANA. 1486. Florence. Opera del Duomo. Photo., Alinari, 17097.

The Arte della Lana took a leading part in the building of the Cathedral and of a palace for the Operai. The arms of this guild occurs twice in the Opera del Duomo: (1) in the Sala della Deputazione, and (2) on the vault of the entrance hall. Within a wreath of triplex bunches of fruit

separated by fluted ribbons (Fig. 57) are set the arms: *Azure*, an Agnus Dei, nimbed, *argent*, carrying a banner *argent* with the Croce del Popolo *gules*. In chief is a label of five points containing four lilies *gules*.

By Andrea della Robbia.

Documents:

1. “ + MCCCCLXXXVJ

Andrea di marchio della Robbia de dare adj 11j di marzo 1 dodicj s x picciol. porto giovannj suo figliuolo chontantj per parte dun chonpaso dato allopera per la volta sopra e minjstrj per poliza del proveditore dj no 63—

l 12 s 10 dj—

1487 E de dare adi xxvij di marzo 1487 1 dodicj s x piccioli porto e detto chontanti per Resto del chonpasso della volta della stanza dellopera per poliza delproveditore—l 12 s 10 dj—”

3. “ + MCCCCLXXXVIJ

Spese dopera di Santa maria del fiore deono dare - - - -

- - - -

- - - -

- - - -

E deono dare adi xxx di giungnjo 1 ventj cinque piccioli per loro a Andrea di marchio della robbia posto debbj avere in questo c 42 chonpassi fattj allopera per poliza del proveditore di n° 281—

l 25 s—”

2. “ + MCCCCLXXXVJ

Andrea di marchio della robbia chontroscritto de avere adi XXX di givngnjo 1 ventj cinque piccioli per luj da spese dopera posto debbjno dare in questo c 69—l 25 s—”

[Archiv. dell' Opera di S. Maria del Fiore, Quaderno di Cassa di Tomaso di nicholo giovan, Kamerario per 6 mesi comīciati adi primo digien-naio MCCCCLXXXVJ c. 41^r, 42, 69.]

Bibl.:

Poggi, Cat., 7-12, 23; Staley, 164, 168.

- 63** STEMMMA OF THE ARTE DELLA LANA. c. 1486. La Verna, Chiesa Maggiore.

The Arte della Lana aided in raising funds for building the church. Hence their two marble stemmi on the façade and the Robbia stemma on the vault of the church, similar to the stemma in the Museo dell' Opera del Duomo at Florence.

By Andrea della Robbia.

Bibl.:

Cr., 171; Mencherini, 256.

- 64** STEMMMA OF THE ANTINORI FAMILY. c. 1486. New York, Collection of Mr. J. P. Morgan.

In the console of a relief of the Madonna adoring the Child, similar to No. 71 in the Museo Nazionale, a green olive or laurel wreath bears the Antinori arms: *Or*, a chief lozengy of *azure* and of the field. Possibly the individual referred to was Niccolò di Tommaso Antinori, Prior of Florence in 1483, 1496, 1501, Gonfaloniere in 1514, purchaser in 1487 of the Villa at Colombali, or Le Rose, a few miles outside of the Porta Romana, Florence. From this Villa came the lunette of the Resurrection now in the Museum of the Brooklyn Institute, which also bears the Antinori arms.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Antinori: P., 516; W., 126.

- 65** STEMMMA OF THE ANTINORI FAMILY. c. 1486. Florence, Palazzo Antinori.

Within a wreath of fruit an oval shield bears the Antinori arms: *Or*, a chief lozengy *azure* and of the field. Possibly referable to Niccolò di Tommaso Antinori, Prior in Florence in 1483.

Bibl.:

As preceding.

- 66** STEMMA OF THE MARTINI DALL' ALA FAMILY. c. 1486.
Florence, Private Collection. Photo., Private.

On an attractive console with two winged putti as supporters (Fig. 58) is an oval shield bearing the Martino dell' Ala arms: *Argent*, a demi vol



FIG. 58. MARTINI ARMS.

in pale *azure*. A Martino di Ser Giovanni Martini was Podestà at Radda in 1497. Various members of this family held high office in Florence.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Martino dall' Ala; P., 389; W., 152.

- 67** STEMMA OF MARRIAGE BETWEEN THE PAOLI AND MAZZINGHI FAMILIES. c. 1486. Florence, Museo Nazionale, No. 23. Photo., Brogi, 4744.

On the console of a relief of the Madonna adoring the Child, within a winged disk (Fig. 59), is a marriage coat of arms: Dexter, the Paoli arms: *Gules* (base), a bend *azure* charged with five lilies *gules*, and *or* (chief); Sinister, the Mazzinghi arms: *Azure*, three maces in fess, heads downward, *argent*. Mr. Rufus G. Mather has found from Ancisa, NN8, that Maestro Giogualberto di Ser Francesco di Paolo Paoli married Sandra di Simone di Jacopo Mazzinghi in the year 1486. The relief cannot be earlier than that date.

Atelier of Andrea della Robbia.

Bibl.:

Ancisa, NN, 8; C-M., 105, 219 No. 83; C., s.v. Paoli, Mazzinghi; Supino, 440, No. 23; W., 153, 162.



FIG. 59. PAOLI AND MAZZINGHI.

- 68** STEMMMA OF TOMMASO DI PIERO MALEGONELLE. 1487.
Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of fruit in groups of three divided by ribbons straight across is set against a flat plaque an oval shield (Fig. 60) bearing the Malegonelle arms: *Or*, three pallets *azure*, crossed by a fess *argent*.

Below is a horizontal scroll inscribed:

TOMMASO ♦ DI PIE
RO ♦ MALEGHO-
NELLE ♦ CO(MMISSARIO) ♦ 1487.

Tommaso di Piero di Nicolò di Tommaso was a brother of Antonio Malegonelle and Prior in Florence in 1485.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Malegonelle; P., 333; W., 151.



FIG. 60. TOMMASO MALEGONELLI.

- 69** STEMMA OF A. BERTINI. 1486-1487. Volterra, Palazzo dei Priori. Photo., Private.

Within a wreath of triplex bunches of fruit separated by fluted transverse ribbons set against a fluted violet (imitation of porphyry) disk is an oval shield (Fig. 61) with the Bertini arms: *Argent*, two bendlets *azure* accompanied by two *mullets* of eight points *or*.

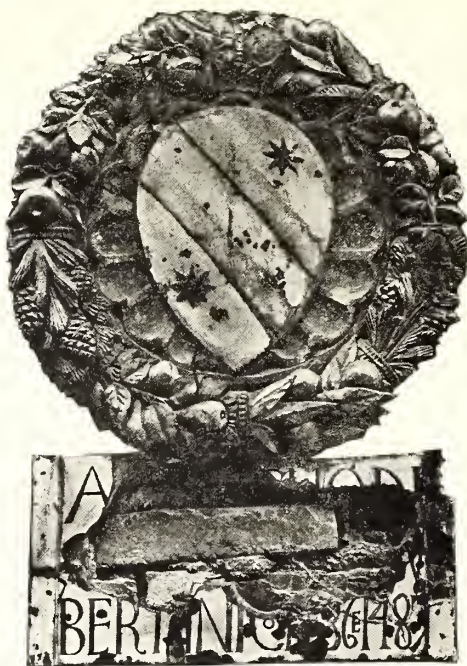


FIG. 61. A. BERTINI.

Below is a horizontal scroll inscribed:

A CHO DI

.....

BERTINI C(APITAN)O 1486 E 1487

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bertini.

- 70** STEMMA OF LORENZO DI ANGELO CARDUCCI. 1487. Pistoia, Palazzo Pretorio. Photo., Private.

Unframed, and without an inscribed tablet, a tournament shield (Fig. 62) bears the arms of Lorenzo Carducci, who according to the records held the office of Podestà at Pistoia from the first of April, 1487. The



FIG. 62. CARDUCCI ARMS.

Carducci arms are: Barry of six *argent* and *azure*, a bend *or*. Lorenzo di Angelo di Bartolo Carducci was Prior of Florence in 1474, Gonfaloniere in 1483, and Prior again in 1488. His son Angelo was Capitano at Pistoia in 1523.

Atelier of Andrea della Robbia.

Documents:

- | | |
|---|--|
| <p>I. "Pō pistoriȝ-cum
 uno iudice doctorato
 uno Milite socio not^o
 duobus alijs notarijs
 Quattuor domicellis
 xv famul. inter quos
 sit 1 con(stabilis)
 Quattuor equis</p> | <p>cum salario libr. duarum
 milium quadrīgentarum
 pro quolibet semestrij sibi
 solvendarum ad(i)c(t)a comu-
 nitate pistoriȝ</p> |
|---|--|

Laurentius angeli bart^o carduccj - ex - 84 - die - p^o - ap(ri)lis 1487"

[Archivio di Stato. Registrum Extrinsecorum 1472-1491 segnato Tratte 69 c. 27]

2. "1487. Lor^o d'Agnolo Carduccj P^a p^o Aple"

[Archiv. di Stato Cod. Carta intit. Ufizi Diversi Sec. XVII Segnato Sched. Manoscritti No. 496, a c. 417.]

Bibl.:

C., s.v. Carducci; P., 624-626 (gives the bend *gules*); W., 134.

71 EMBLEM OF JESUS. 1487. Perugia, S. Pietro dei Cassinensi, Refectory. Photo., Private.

Framed in continuous wreaths of fruit and flowers, set on the vaults of the refectory of S. Pietro dei Cassinensi are three medallions, the central one containing the emblem of Jesus (Fig. 63), which consists of



FIG. 63. EMBLEM OF JESUS

the first three letters of the name *Ἰησοῦς*, latinized as J(esus) H(ominum) S(alvator). It was frequently in Franciscan monasteries associated with S. Bernardino. Here, however, it appears to be used as a general Christian rather than a specifically Franciscan emblem. The emblem may be described heraldically as: *Azure*, monogram of Jesus *or*, surrounded by twenty-four rays alternately straight and wavy of the same. This is a documented monument, of the year 1487, by Benedetto Buglioni.

Bibl.:

Fabriczy, *Riv. d'Arte*, II (1904), 140 (Doc.).

- 72** EMBLEM OF JESUS. c. 1487. Perugia, S. Pietro dei Cassinensi, Hall before Refectory. Photo., Fotog. dell' Emilia, Bologna.

On the predella or base of the lunette representing Christ and the Samaritan Woman at the Well two flying angels support a wreath containing the Sacred Name or Emblem of Jesus, executed in gold on a blue ground.

By Benedetto Buglioni.

Bibl.:

Same as preceding.

- 73** EMBLEM OF JESUS. c. 1487. Paris, Collection of Émile Gavet. (formerly.)

The letters I H S are in Gothic form, yellow against a blue ground. The frame has an inner cord moulding and is ornamented with garlands of green leaves and small blue and white flowers divided by yellow bands into eight sections.

Bibl.:

Gavet Sale of 1897, Cat., no. 196.

- 74** EMBLEM OF JESUS. c. 1487. Paris, Collection of Émile Gavet, (formerly).

This medallion is slightly oval, 0.31m x 0.295m., concave in the centre, where are the letters I H S, and convex in the outer zone where are the rays of light. Letters and rays are yellow, background blue.

Robbia School.

Bibl.:

Gavet Sale of 1897, Cat., No. 197; Molinier, *Coll. Gavet*, 6, No. 11, second frontispiece.

- 75** EMBLEM OF JESUS. c. 1487. New York, Bardini Collection, Sale of April 1918. Diam., 0.635m.

Within a wreath of triplex bunches of fruit separated by fluted ribbons

is a blue plate (Fig. 64) containing in yellow the Sacred Name or Monogram, I H S, from which radiate straight and wavy streaks of golden light. Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1908, Cat., No. 364.



FIG. 64. EMBLEM OF JESUS.

- 76** EMBLEM OF JESUS. c. 1487. Vienna, Collection of Prince Liechtenstein. Photo., Liechtenstein Gallery.

Within a polychromatic wreath of fruit, flowers and wheat irregularly composed, and an inner cord moulding, set against a blue disk is the emblem of Jesus I H S in yellow letters surmounted by straight and wavy streaks of golden light.

Atelier of Andrea della Robbia.

- 77** STEMMA OF POPE INNOCENT VIII (1484-1492). Rome, Vatican, Sala Borgia. Photo., Alinari, 11874; Brogi, 16414.

Supported by two angels, in style of Antonio Rossellino and Verrocchio, is a large wreath of continuous fruit and flowers within which is a beriboned Tuscan shield (Fig. 65) bearing the Cibo arms: *Gules*, a bend chequy *argent* and *azure*; in a chief *argent*, a cross of the Teutonic Order

gules. Above the shield is the Papal tiara, and keys in saltire *or* and *argent*, indicating that these are the arms of that most illustrious member of the Cibo family, Giovanni Battista, who was Pope from 1484 to 1492 under the name of Innocent VIII.

By Benedetto Buglioni.

Bibl.:

Begni, 126; Cr., 353.

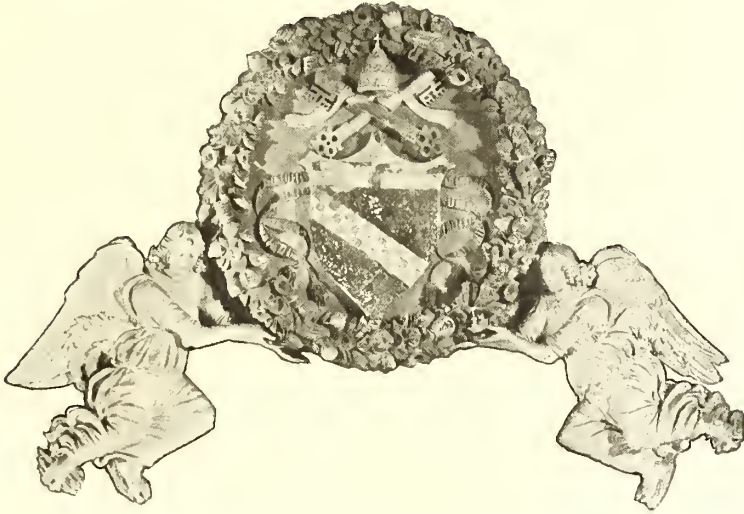


FIG. 65. INNOCENT VIII.

- 78** STEMMA OF OTTAVIANO DI CESARE PETRUCCI. 1488.
Poppi, Palazzo Pretorio. Photo., Alinari, No. 9794.

Within a wreath of triplex bunches of fruit set on a flat blue plate is a notched tournament shield (Fig. 66) bearing the Petrucci arms: *Argent*, a cross *gules* between two mullets of eight rays *azure*, a chief *gules*



FIG. 66. OTTAVIANO PETRUCCI.

of the Eastern Empire with a double-headed eagle displayed *or*. The stemma does not fit the wreath and its tinctures suggest that it may be modern. The wreath, however, and the tablet below it are certainly old. The tablet is inscribed:

OTTAVIANO ♦ DI
CESERE ♦ PETRV
CCI ♦ V(ICARIO)O ♦ 1488 ♦

Ottaviano di Cesare di Domenico di Jano Petrucci was Prior of Florence in 1484.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Petrucci; P., 801-802; W., 164.

79 STEMMA OF CESARE DI DOMENICO PETRUCCI. 1487-1488.
Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

A wreath of fruit schematically arranged in groups of three, bound together by ribbons straight across, contains a flat blue plate on which is a notched or tournament shield (Fig. 67) bearing the Petrucci arms: *Ar-*



FIG. 67. CESARE PETRUCCI.

gent, a cross *gules* between two mullets of eight rays *azure*, a chief of the Eastern Empire *gules* with a double-headed eagle displayed *or*.

Below is a scroll unrolled inscribed:

CESERE ♦ DI DOM
ENICO ♦ PETRV
CCI ♦ C(OMMISSARIO)O ♦ 1487 E 1488 ♦

Cesare di Domenico di Tano Petrucci had been a Prior in Florence in 1445, 1460, 1472 and 1478.

Atelier of Andrea della Robbia.

Bibl.:

Same as preceding.

- 80** STEMMA OF RISTORO DI ANTONIO DI SALVESTRO SERRISTORI. 1488. Pistoia, Palazzo Pretorio. Photo., Private.

Within a wreath of triplex bunches of fruit separated by transverse fluted ribbons set against a mottled violet (imitation of porphyry) disk is an oval



FIG. 68. RISTORO SERRISTORI.

shield (Fig. 68) bearing the Serristori arms: *Azure*, a fess *argent* between three mullets of eight points *or*, in chief the label of Anjou.

Below is a horizontal scroll inscribed:

RISTORO ♦ D(I) ANTONI
O ♦ DI SALVESTRO ♦ S(ER)
RISTORI ♦ C(OMMISSARI)O ♦ 1488 ♦

Ser Ristoro d'Antonio di Salvestro (or Salvatore) di Serristori had been a Prior of Florence in 1460, 1470, 1481, and 1485 and Gonfaloniere in 1470 and 1485.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Serristori; P., 703-705; W., 174.

- 81** STEMMA OF DOMENICO BARTOLI. c. 1488. La Verna, Cappella di S. Maria degli Angeli. Photos., Alinari, 9823-9824; Agostini, 568.

(1) At the dexter end of the predella of the Cintola altarpiece an oval shield (Fig. 69) is blazoned with the arms of Domenico Bartoli, who in

1488 was given permission to decorate this chapel. His arms are: Per bend embattled *or* (chief) and *gules* (base), accompanied by two stars of eight points counterchanged. Domenico di Giovanni di Domenico di Tom-



FIG. 69. DOMENICO BARTOLI.

maso Bartoli was married to Maddalena Rucellai in 1448. He was Gonfaloniere of Florence in 1488 and 1497, and a Prior in 1501.

By Andrea della Robbia.

Bibl. :

C., s.v. Bartoli; P., 473-475.

(2) At the dexter end of the predella of the Nativity altarpiece in the same chapel on an oval shield (Fig. 70) is again displayed the stemma of Domenico Bartoli.

Atelier of Andrea della Robbia.

Bibl. :

As above.

82 STEMMA OF MADDALENA RUCELLAI. c. 1488. La Verna, Cappella di S. Maria degli Angeli. Photos., Alinari, 9822, 9825; Agostini, 569.

(1) At the sinister end of the predella of the Cintola altarpiece an oval shield (Fig. 71) bears the arms of Maddalena Rucellai, wife of Domenico Bartoli, whose arms are on the dexter end of the predella. Her arms



FIG. 70. DOMENICO BARTOLI AND EMBLEM OF JESUS.

are: Per bend: in chief *gules* a lion passant *argent*; in base, barry indented *azure* and *or*. Her family held high offices many times in Florence.
By Andrea della Robbia.



FIG. 71. MADDALENA RUCELLAI.

Bibl.:

C., s.v. Rucellai; P., 257-260; W., 170-171.

(2) At the sinister end of the predella of the Pietà altarpiece in the same chapel on an oval shield is again displayed the stemma of Maddelena Rucellai (Fig. 72).

Atelier of Andrea della Robbia.

Bibl.:

As above.



FIG. 72. EMBLEM OF JESUS AND ARMS OF MADDALENA RUCELLAI.

83 STEMMA OF THE ALESSANDRI FAMILY. c. 1488. La Verna, Cappella delle Stimate. Photo., Private.

At each end of the predella of the Crucifixion altarpiece in the Cappella delle Stimate is a disk (Fig. 73) containing the Alessandri arms: *Azure*, a double-headed lamb trippant *argent*.

Nicolaio d'Ugo di Bartolo Alessandri, who held the office of Prior in Florence in 1435 and of Gonfaloniere in 1459, was elected by the Arte della Lana in 1432 to be one of the first Conservatori del Sacro Monte



FIG. 73. ALESSANDRI ARMS.

(La Verna). Possibly in his honor this altarpiece was set up by his son Maso. Maso di Nicolaio was himself Gonfaloniere of Florence in 1466 and again in 1488.

By Andrea della Robbia.

Bibl.:

C., s.v. Alessandri; Mencherini, 69-70; 204-208; P., 455-457; W., 125.

- 84** EMBLEM OF S. ANTONIO ABATE. c. 1488. La Verna, Chiesa Maggiore. Photo., Alinari, 9833.

S. Antonio is sometimes to be identified by the Tau cross on his monkish robe; more frequently this aged saint, the friend of the peasant class, carries a crutch and is accompanied by a pig (Fig. 74). Here the pig is



FIG. 74. S. ANTONIO ABATE.

treated more or less heraldically, being placed in the console, a position often selected for coats of arms.

By Andrea della Robbia.

Bibl.:

M., *Sc. Mag.*, 1893, 697; R., *D.R.*, 176; *Sc. Fl.*, III, 162.

- 85** STEMMA OF LORENZO DI GIOVANNI BARTOLI. 1488, 1489. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of eight bunches of fruit, in groups of three, separated by ribbons straight across, and motion opposed to that of hands of clock, is a flat blue plate containing a kite shaped shield (Fig. 75) displaying the Bartoli arms: Per bend embattled *or* and *gules*, in each a mullet of eight rays counterchanged.



FIG. 75. LORENZO BARTOLI.

Below is a plain rectangular tablet inscribed:

LORENZO ♦ DI GIO

VANNI ♦ BARTO

LI ♦ CHA(PITANO) ♦ 1488 E 1489 ♦

There appear to have been two of this name: Lorenzo di Giovanni di Tommaso di Domenico, Prior of Florence in 1470; and Lorenzo di Giovanni di Domenico di Tommaso, Prior of Florence in 1490.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bartoli; P., 473-474.

- 86** STEMMA OF VALERIO TOMMASI CARBONATI. c. 1489.
Arezzo, S. Maria in Grado, Cappella di S. Pietro in Vinculis. Photo., Alinari, 9722.

On the predella of the altarpiece of the Madonna della Misericordia at each end is an oval shield (Fig. 76), with the arms of Valerio Tommasi Carbonati: *Gules*, two mounts of six tops each *vert*; in base a rose *or*. The coat of arms on this well known altarpiece has hitherto escaped recognition, but the parish priest Sac. Anastasio Bainsi writes to Mr. Rufus G. Mather that a sepulchral inscription in front of the chapel together with researches in the parish archives reveal the founder of the chapel as Sig. Valerio Tommasi Carbonati, member of a noble family of Arezzo, who gave and endowed the altar.

By Andrea della Robbia.

Bibl.:

Cr., 182; R., *D. R.*, 197-199; *Sc. Fl.*, III, 172-174.



FIG. 76. VALERIO TOMMASI CARBONATI.

87 STEMMA OF LORENZO DI PIERO AND FRANCESCO DI LORENZO DAVANZATI. 1486, 1490. Pistoia, Campanile. Photo., Private.

Unframed, a kite shaped shield (Fig. 77) bears the Davanzati arms: *Azure*, a lion rampant *or*.



FIG. 77. LORENZO AND FRANCESCO DAVANZATI.

Below, a *tabella ansata* is inscribed:

LORENZO ♦ DI PIERO ♦
 DAVANZATI ♦ P(ODEST)A ♦ 1486 ♦
 E FRA(N)CESCO ♦ SVO ♦ FI
 GLIOLO ♦ P(ODEST)A ♦ 1490 ♦

Lorenzo di Piero di Niccolao Davanzati had been Prior in Florence in 1461 and 1485, and his son Francesco in 1488.

By Andrea della Robbia.

Bibl.:

C., s.v. Davanzati; P. 267-269; W., 137.

- 88** STEMMA OF THE DAVANZATI FAMILY. c. 1490. Florence, Bardini Collection (1895).

Within a fruit frame against a flat violet disk is a shield with the Davanzati arms: *Azure*, a lion rampant *or*.

Probably ordered by Lorenzo or Francesco Davanzati, in whose honour a stemma and tablet were set up at Pistoia in 1490.

Atelier of Andrea della Robbia;

Bibl.:

Same as the preceding.

- 89** STEMMA OF GINO DI GIULIANO GINORI. 1489, 1490. San Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers and wheat, in which the fruit is arranged in transverse lines of three, against a blue, fluted disk is set a kite



FIG. 78. GINO GINORI.

shaped shield (Fig. 78) containing the Ginori arms: *Azure*, a bend *or* charged with three mullets of eight points of the field. To this is added, in chief, a lily *or*.

Below is a horizontal scroll inscribed:

▲ GINO ▲ DI GIVL
IANO ▲ GINORI
▲ 1489 ▲ E 1490

Gino di Giuliano di Francesco was a Prior of Florence in 1455 and Gon-

faloniere as well as Prior in 1495. His son Alesandro was Podestà and Commissario at Castiglione Fiorentino in 1507.

By Benedetto Buglioni.

Bibl.:

C., s.v. Ginori; P., 460-462.

90 STEMMMA OF BERNARDO DI PAZZINO DI LUCALBERTI.
1490. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit, wheat and flowers, a Tuscan shield (Fig. 79) bears the Lucalberti arms: *Azure*, a vol *or*.



FIG. 79. BERNARDO LUCALBERTI.

Below, on a horizontal scroll is inscribed:

▲ BERNARDO ▲ DI
PAZZINO ▲ DI LUC
A ▲ ALBERTI ▲ V(ICARI)O ▲ 1490

Bernardo di Pazzino di Lucalberti was a Prior in Florence in 1452, 1469, and Gonfaloniere in 1480.

Robbia School.

Bibl.:

C., s.v. Lucalberti; P., 470; W., 150.

- 91 STEMMA OF PIERO DI NICCOLÒ DEL BENINO. 1489, 1490.
Volterra, Palazzo dei Priori. Photo., Alinari, 34619.

Within a wreath of fruit in triplex bunches separated by plain, transverse ribbons, and an inner egg and dart moulding is a beribboned Tuscan shield (Fig. 80) bearing the del Benino arms: *Argent*, a unicorn rampant *gules*.

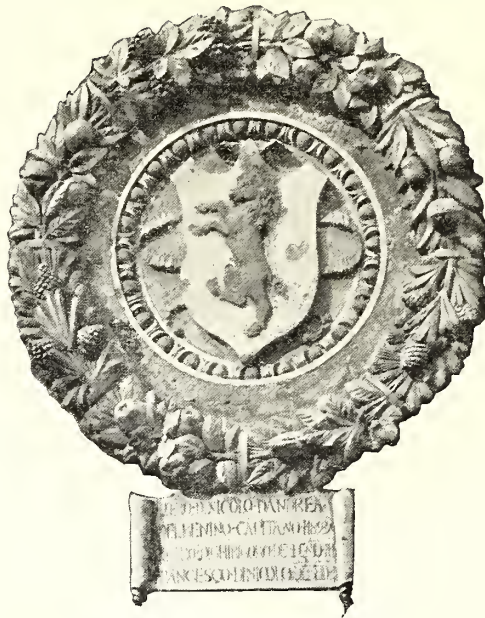


FIG. 80. PIERO DEL BENINO.

Below is a horizontal scroll inscribed:

► PIERO ► DI NICOLÒ ► DANDREA ►
DEL BENINO ► CAPITANO ▲ 1489 ▲ 90
PIETRO ► DIGHIRIGORO ► DEL BENI(N)O ► 1441
FRANCESCO ► DI NICOLÒ ► D(E)L BE(NIN)O ► 1450

Piero di Niccolò d'Andrea del Benino here records not only his own office as captain in 1489 and 1490, but that of his relatives Pietro di Gerigoro and Francesco di Niccolò. The latter was probably his brother. Members of this family held the office of Prior in Florence thirty-one times and that of Gonfaloniere five times.

Robbia School. Frame, Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Benini; P., 387.

92 STEMMA OF THE MANNELLI FAMILY. Frame c. 1490. New York, Bardini Sale of 1918.

Within a wreath of alternating bunches of pine cones and quinces separated by transverse grooved ribbons and an inner wreath of acorn branches on a blue plate, is set a beribboned Tuscan shield (Fig. 81) bearing the



FIG. 81. MANNELLI ARMS.

Mannelli arms: *Gules*, three swords bendwise in pale *argent*, hilted *or*; a chief of the Teutonic Order, *argent*, a cross potent *gules* (here brown). Various members of this family held high office in Florence.

Frame, Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1918, Cat., No. 363; C., s.v. Manelli; P., 453-454; W., 151.

93 EMBLEM OF THE SFORZA FAMILY. c. 1490. S. Fiora, Pieve. Photos., Alinari, 9277; Lombardi, 1370.

The base of Andrea della Robbia's charming relief representing the Baptism consists of a frieze which extends also beneath the frame. It is ornamented with a series of yellow quinces (Fig. 82) with green leaves and brown stems, the emblem of the Sforza family who had a castle in the vicinity and were patrons of the Pieve.

By Andrea della Robbia.



FIG. 82. SFORZA EMBLEM.

Bibl. :

C-M., 254 No. 315; C., s.v. Sforza di Milano; Cr., 219; Repetti, s.v. Santa Fiora; R., *D. R.*, 192-194; *Sc. Fl.*, III, 170-171; S., 109, Abb. 115.

- 94** MONOGRAM OF THE TRINITY. c. 1490. Arezzo, Duomo.
Photo, Alinari, 9702.

At either end of the predella of the altarpiece of the Trinity is the symbol of the Compagnia della Trinità, the donors of the altarpiece (Fig. 83). It consists of the letters TRS, for TR(INITA)S. In the centre of the predella is a medallion of the Madonna worshipped by the members of the Compagnia.

By Andrea della Robbia.

Bibl. :

B., *Denk.* 84, Taf. 260; Cr., 170; R., *D. R.*, 177; *Sc. Fl.*, III, 162; Vas., II, 179.



FIG. 83. COMPAGNIA DELLA TRINITÀ.

- 95 STEMMMA OF THE BECCHI-FIBBIAI FAMILY. c. 1490. London, Victoria and Albert Museum, No. 4563-'58. Photo., Private.

Within a frame containing egg and dart (outer) and pearl (inner)

mouldings on a violet disk is a beribboned Tuscan shield (Fig. 84) showing the Becchi-Fibbiai arms: *Azure*, a pine tree on a mount of six summits accompanied by two lions affronty, all proper.

Between 1437 and 1527 this family gave to Florence thirteen Priors.
Atelier of Andrea della Robbia.



FIG. 84. BECCHI-FIBBIAI.

Bibl. :

C-M., 270 No. 403; C., s.v. Becchi-Fibbiai; Cr., 346; P., 261; Robinson, 71 No. 4563.

96 EMBLEM OF S. LORENZO. c. 1490. New York, Bardini Collection, Sale of April, 1918.

Within a wreath of fruit of triplex composition separated by plain bands is a white egg and dart moulding enclosing a blue disk (Fig. 85) on which is a gridiron violet (*gules*) from which spring two ears of wheat in saltire *or* and a cross bottonny, fitched, *argent*.

A different emblem of S. Lorenzo may be seen at S. Marco Vecchio, near Florence.

Atelier of Andrea della Robbia.

Bibl. :

Bardini Sale of 1918, Cat., No. 362.



FIG. 85. EMBLEM OF S. LORENZO.

97 EMBLEM OF S. LORENZO. Florence (near), S. Marco Vecchio.

The suburban chapel of S. Marco Vecchio was a dependency of the Florentine church of S. Lorenzo. Accordingly over the portal was placed a medallion showing a gridiron *sable*, from which issued two palms *vert* and above which is a crown *or*.

Robbia School.

98 STEMMA OF BARTOLOMMEO BUONDELMONTI AND HIS WIFE ALESSANDRA PAZZI. c. 1490. Baltimore, Collection of Mr. Henry Walters. Photo, Private.

On the base of the frame of the relief representing the Madonna adoring the Child two winged putti serve as supporters of a medallion containing the joint Buondelmonti and Pazzi arms (Fig. 86). Arms in medallions rather than shields are not uncommon in Robbia ware and do not necessarily indicate the arms of a woman. In this case, for example, the joint arms refer to a marriage, without doubt that of Bartolommeo di Rosso Buondelmonti and of Alessandra daughter of Guglielmo Pazzi and of Bianca di Piero de' Medici, sister of Lorenzo the Magnificent. This took place in 1483. The dexter arms are those of the Buondelmonti: *Argent*, a cross of Calvary *gules* on a mount of six tops *azure*; the sinister

arms are those of the Pazzi: *Azure*, two dolphins hauriant, embowed, ad-dorsed *or* with five crosslets of the same, in chief a label of Anjou.

By Andrea della Robbia.



FIG. 86. BARTOLOMEO BUONDELMONTI AND HIS WIFE.

Bibl. :

C-M., 351 No. 291; C., s.v. Bondelmonti, Pazzi; Litta, VII, s.v. Pazzi, Tav. 9; M., *D. R. A.*, 67-68, Fig. 28; W., 162.

99 STEMMA OF GIOVANNI BATTISTA CORBINELLI. 1490.
Volterra, Palazzo dei Priori. Photo., Alinari, 34619.

Within a wreath of fruit and flowers in triplex bunches separated by grooved, transverse ribbons is set a Tuscan shield (Fig. 87) bearing the Corbinelli arms: *Azure*, a stag salient *argent*.



FIG. 87. GIOVANNI CORBINELLI.

Below is a horizontal scroll inscribed :

G(I)OVA(N) BATISTA + DAN
TONIO + CORBINEGLI
CA(PITANO) + 1490 E BERNARDO
DITOMASO + CA(PITANO) + E CO
MISSARIO + 1471 +

Bernardo di Tommaso Corbinelli, who held the office of Capitano and Commissario in 1471, evidently did not record the fact by setting up his coat of arms. This record was accordingly made by his relative Giovanni Battista d'Antonio Corbinelli, a Capitano in 1490. Bernardo was a Prior in Florence in 1445, 1452 and 1475, and Gonfaloniere in 1458.

Robbia School.

Bibl.:

C., s.v. Corbinelli; P., 139-142.

100 STEMMA OF THE FIRODOLFI FAMILY. c. 1490. New York,
Bardini Collection, Sale of April, 1918.

Within a wreath of fruit and wheat set on a blue plate is a Tuscan shield (Fig. 88) beribboned yellow, bearing the arms: *Argent*, a bend buff. The bend could not have been *or*, since this would be setting a metal on metal.

Nor could it have been intended to be buff. Possibly the intention was to make the bend *gules*, in which case it would represent the Firodolfi arms.

Robbia School.

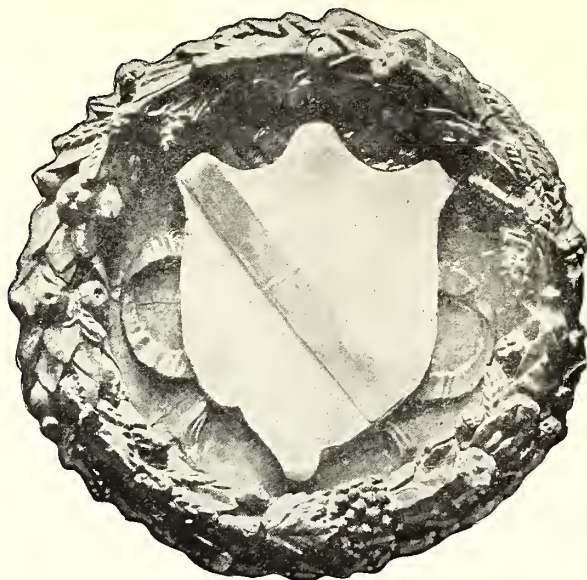


FIG. 88. FIRODOLFI ARMS.

Bibl.:

Bardini Sale of 1918, Cat., No. 361; C., s.v. Firodolfi; W., 140.

101 STEMMA OF ANTONIO DI GIOVANNI LORINI. 1491.
Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, with insects, is a Tuscan shield (Fig. 89) beribbioned on a flat plate bearing the Lorini arms: *Azure*, a mount of six tops *or*, from which spring four sprigs or lilies of the same.

Below, on a horizontal scroll, terminating in spirals, is inscribed:

▲ ANTONIO ▲ DIG(I)O
VANNI ▲ LORINI ▲
V(ICARI)O ▲ 1491

Antonio di Giovanni d'Antonio di Filippo di Lorini di Bonaiuto Lorini was a Prior in Florence in 1463, Gonfaloniere in 1485, and Prior again in 1494.

By Benedetto Buglioni.

C., s.v. Lorini; P., 412-414.



FIG. 89. ANTONIO LORINI.



FIG. 90. LORENZO BENVENUTI.

102 STEMMA OF LORENZO DI MARIOTTO BENVENUTI. 1490, 1491. Certaldo, Palazzo Pretorio. Photo., Alinari, 8534.

Within a wreath of continuous, irregular composition of fruit, wheat and flowers, is set a beribbioned Tuscan shield (Fig. 90), bearing the Benvenuti arms (unglazed): *Gules*, a bend *or* charged with three swallows *sable*, flanked by two roses *or*.

Below is a horizontal scroll, terminating in spirals, inscribed:

▲ LORENZO ▲ DIM
ARIOTTO ▲ BENVE
NVTI ▲ V(ICARI)O ▲ 1490 ▲ 1491

By Benedetto Buglioni.

Bibl.:

C., s.v. Benvenuti del Quartiere S. Maria Novella di Firenze.

103 STEMMA OF THE DEL PUGLIESE FAMILY. c. 1491. Roslyn, L. I., Collection of Mr. Stanley Mortimer. Photo., Private.

On the console of a round headed relief of the Madonna adoring the Child between two cornucopias is a wreath enclosing a Tuscan shield bearing the Del Pugliese arms: *Or*, three bars *gules*, accompanied in chief by a demi-lion issuant of the same.

Francesco di Filippo di Francesco di Jacopo del Pugliese, a Prior of

Florence in 1490 and again in 1499, may have commissioned this relief.
Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Pugliese; M., *D. R. A.*, 77; P., 851-852.

104 STEMMA OF THE CITY OF PRATO. 1491-1492. Prato, S. Maria delle Carceri. Photos., Alinari, 10063; Brogi, 12756.

In the church of S. Maria delle Carceri, of which Giuliano da San Gallo was the architect, the vault is decorated by four medallions of the Evangelists by Andrea della Robbia, for which he received payment in 1491. In 1491 and 1492 he was paid for the frieze which consists of candelabra and garlands, broken at intervals by medallions or wreaths of fruit and flow-

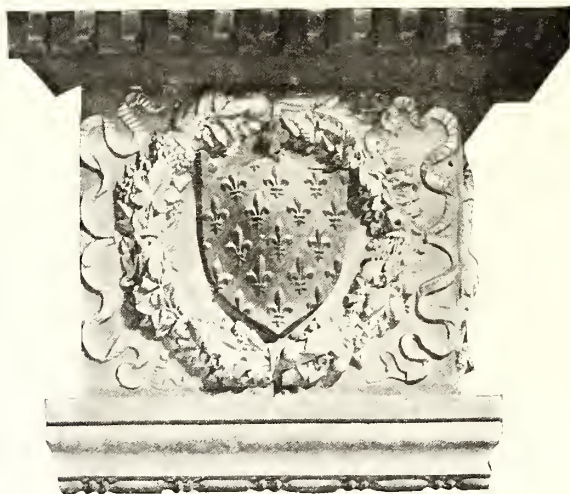


FIG. 91. CITY OF PRATO.

ers composed of triplex bunches and separated by transverse ribbons. At each side of the wreaths are fluttering ribbons. The medallions contain floriated Tuscan shields (Fig. 91), bearing the arms of Prato: *Azure*, semé of fleurs-de-lys *or*.

By Andrea della Robbia.

Bibl.:

B., *Denk.*, Taf. 267; Giglioli, *a Prato*, 55-58 (Doc.); Passerini, 231; R., *D. R.*, 186-187; *Sc. Fl.*, III, 167; S., 119, Abb. 130.

105 STEMMA OF THE TONDINELLI family. c. 1492. Arezzo, Via Cavour, 49, exterior. Photo., Private

Within a wreath composed of fruit in groups of five interspersed with flowers and separated by fluted ribbons, set on a violet concave disk, is a floriated Tuscan shield (Fig. 92), bearing the Tondinelli arms: Per pale, *or* and *azure*, three *roundels* (or *tondinetti*), 2 and 1, counterchanged. Sig. Ubaldo Pasqui thus writes to Mr. Rufus G. Mather "Uno degli stemmi,



FIG. 92. TONDINELLI.

quello più in alto, apposto nella casa di Via Cavour (n. 49) appartamento oggi al Signor Manzoni, è della famiglia Tondinelli, la quale oggi è spenta. Proveniva nel secolo xiv da Todi e fu per un tempo assai cospicua in Arezzo. Memorabile è la strage di questa famiglia fatta nel 1502, e di cui trovasi notizia in un Diario del Canonico Pizzati pubblicato da Oreste Brizzi nel 1850."

Atelier of Andrea della Robbia.

106 STEMMA OF A MEMBER OF THE MARSCIANO FAMILY AND HIS WIFE. c. 1492. Arezzo, Via Cavour, 49, exterior. Photo., Private.

Within a wreath of triplex bunches of fruit and flowers separated by crossbands of fluted ribbon, set on a blue disk, is a floriated Tuscan shield (Fig. 93), bearing a marriage coat of arms. On the dexter side is the stemma of the Marsciano family: *Gules*, a fess *azure* between (in chief) three interlacing cords *or* and (in base) three lilies of the same; sinister *argent*, five bendlets checkered *gules* and *or*.

Below it is set a curved scroll inscribed: SVB TVVM ► PRESIDIVM ► CONF(VGIMVS).

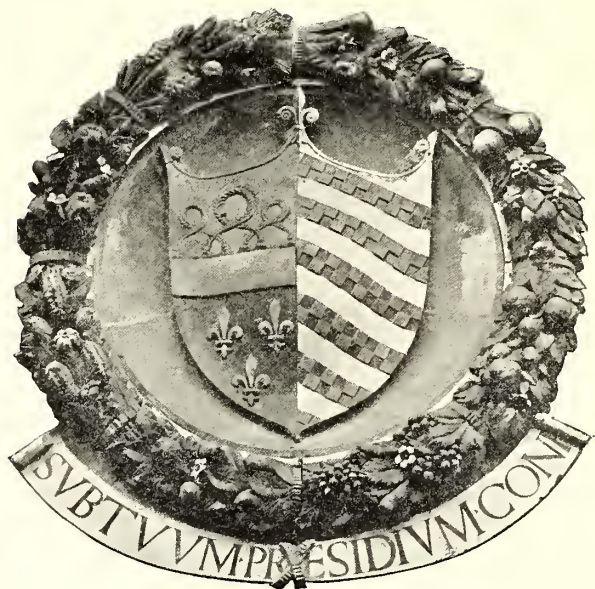


FIG. 93. MARSCIANO AND WIFE.

This inscription usually occurs beneath a Madonna, especially in the works of Giovanni della Robbia, and is improperly associated with this stemma.

Atelier of Andrea della Robbia.

Bibl. :

In the *Armi di Famiglie Toscani*, Cod. Cart. Sec. XVIII segnato Palatina, Serie Baldovinetti, these arms are said to be In Castro Podij Aquilonis, with the motto

Qui simul ista patrijs virtutibus arma

Marscianos rensuant claros in orbe Viros; C., s.v. Marsciano.

107 STEMMA OF THE MARSCIANO FAMILY. c. 1492. Florence, Bardini Collection (in 1895).

Within a fruit frame on a blue fluted disk is an oval shield with the arms: *Gules*, a fess *azure*, in chief a cord in three loops *or*; in base three lilies, 2 and 1, of the same. These arms appear on the dexter side of a stemma in the Via Cavour, Arezzo.

Atelier of Andrea della Robbia.

- 108** STEMMA OF FILIPPO GUIDETTI. c. 1492. Florence, Bardini Collection (in 1895).

Within a fruit frame on a flat violet disk is a floriated Tuscan shield bearing the Guidetti arms: Paly of six *argent* and *azure*, in chief a label of three points *gules*. Possibly the arms of Filippo Guidetti, or of his son Sebastiano who was Vicario at San Giovanni in Valdarno in 1519.

Bibl.:

C., s.v. Guidetti; W., 147.

- 109** STEMMA OF GIOVANNI GALEAZZO TROTTI. 1492. Florence, Museo Nazionale, Cortile. Photo., Alinari, No. 2985.

Within a wreath of ten bunches of fruit, of triplex composition, sepa-



FIG. 94. GIOVANNI TROTTI.

rated by plain transverse ribbons and with motion like that of the hands of a clock, is set a flat blue plate on which is a tournament shield (Fig. 94), displaying the Trotti arms: *Per fess or and azure*. Above this is a helmet with foliated mantlings *vert* and *argent*, drawn through a chaplet and held in a lion's mouth. Groups of Medici rings appear in the field above and below. In chief is the name IO(HANNES) G(ALEATU)S.

Below, a winged cherub with wiry locks unfolds a tablet inscribed:
 INSIG(N)IA ♦ PREST(ANTISSIMI) · D(OMINI) · IO(HANNI) ·
 GALEATI · TROTTI ·
 ALEXA(N)DRINI · IVR(IS)CO(N)SVLTI · EQUITIS · ET · CO-
 MIT(IS) ·
 AC M(EDIO)LANE(N)SIS · DUCALIS · PATRICII · PRETORIS ·
 FLORE(NTINI) ·
 ANNO VITE · ET · MORTIS · MAG(NIFICI) · LAVRE(N)TII ·
 MEDICE(I) · 43.

Gian Galeazzo Trotti, named from Gian Galeazzo Visconti, was a descendant of Emanuele Trotti, one of the founders of Alessandria in Piedmont. The method of dating is interesting. Lorenzo de'Medici was born in 1449; hence the forty-third year from his birth would fall in 1492, the year of his death.

By Andrea della Robbia.

Bibl.:

C., s.v. Trotti; Cr., 340.

110 STEMMA OF PIETRO DI SIMONE GHISLIERI. 1492. Florence, Museo Nazionale, Loggia. Photo., Private.

In a garland of fruit and flowers in triplex groups separated by transverse ribbons is a flat plate (Fig. 95) on which is a tournament shield with the arms of the Ghislieri family: *Bendy gules and argent* (instead of *gules* and *or*, as given by Crollalanza). Above the tournament shield is a helmet with mantlings crested with a demi-dog rampant, above whose head is a scroll inscribed: ♦ FAC ♦ BONUM ♦ The field also contains a comet, small comets and the initials, P(IETRO) S(IMONE).

Below the medallion a winged cherub unfolds a scroll inscribed:
 MA(GNIFI)CI ♦ AC ♦ G(E)N(ER)OSI ♦ EQUITIS ♦
 COMITISQ(VE) ♦ PETRI ♦ SIMONIS ♦
 DEISLERIIS ♦ DE EXIO ♦ FLORENTIE ♦ PRETORIS ♦ 1492 ♦
 Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Ghislieri; Cr., 340.



FIG. 95. PIETRO GHISLIERI.

- 111** STEMMA OF NICCOLÒ LELLI. c. 1492. Florence, Museo Nazionale, Cortile. Photo., Giani.

Within a somewhat irregularly composed garland of fruit and flowers separated by transverse fluted ribbons, is a flat disk containing a scalloped kite shaped shield (Fig. 96) bearing the Lelli arms: Quartered 1 and 4, barry indented *argent* and *gules*; 2 and 3 *azure*, a tree eradicated proper with motto: AVE F(LORENTIA) and AVE P(OPULVS). On the flanks are small French shields, one *argent* with the Croce del Popolo *gules*; the other *argent* with the lily of Florence *gules*.



FIG. 96. NICCOLÒ LELLI.

Below is a rectangular tablet inscribed:
 INCHLITA· NICHOLEOS· HEC· LELIVS· ARMA·
 DIMISIT· HIC· MILES· ET COMES· LEGHV(M)· Q(V)E·
 ITER(VM)·
 PRES(ES)· CHVI· HEC· SIGNIA· DEDIT· POPVLVS
 NOSTER· QVE SANATVS· PROMERITIS· PRE
 TOR· DVM CHVNTIS· GVRA· MINISTRAT·
 GENVIT· QVEM· TREVIA· TELLVS

Robbia School.

Bibl.:

Cr., 340.

112 STEMMA OF THE DAVANZATI FAMILY. c. 1492. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a wreath consisting of semi-detached bunches of fruit and flowers, set against a concave disk, is an advanced type of kite shaped shield (Fig. 97) bearing the Davanzati arms: *Azure*, a lion rampant *or*.

On the same Palazzo there is a marble coat of arms set up by Tommaso di Piero di Niccolò Davanzati, Vicario at Scarperia in 1462. The Robbia stemma appears to date some thirty years later, and may have commemorated the Vicariate of one of Tommaso's sons.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Davanzati; P., 267-269; W., 137.

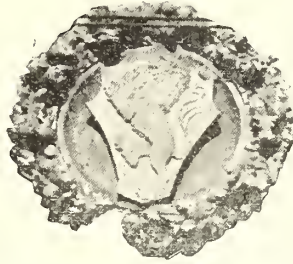


FIG. 97. DAVANZATI ARMS.

113 STEMMA OF THE DUCCI FAMILY. c. 1492. Anghiari, S. Bartolommeo. Photo., Private.

At either end of the predella of the altarpiece of the Nativity is a kite shaped shield enclosed in a medallion. The shield displays the following arms: Per bend *gules* and *argent*, a ring with chains in saltire *sable*, in chief and base a mullet *or*. The Provost Giuseppe Conti and other local authorities define these as the arms of the Ducci family.

Atelier of Andrea della Robbia.

Bibl.:

C-M., 223 No. 108; Cr., 327.

114 STEMMA OF JACOPO DI FRANCESCO INGHILANI. 1493. Borgo San Lorenzo. Photo., Private.

Within a wreath of continuous, irregularly composed fruit and flowers, on a flat plate is a beribboned Tuscan shield, bearing the Inghilani arms: *Or*, a bend *azure* charged with an ostrich feather *argent*.

Below is a *tabella ansata* inscribed:

CHO(CO)MO ▲ DI FR
ANCESCHO ▲ IN
GHILANI ▲ P(ODEST)A ▲ 1493

The name Giacomo or Jacopo was a common one in this family. The Jacopo here indicated was probably a brother of Giovanni di Francesco di Baldino Inghilani who was a Prior in Florence in 1489.

Atelier of Benedetto Buglioni.

Bibl.:

P., 595.

- 115** EMBLEM OF JESUS. c. 1493. London, Victoria and Albert Museum, No. 7720-'61.

The frieze of the tribuna of the convent of S. Chiara consists of cherub heads, Paschal lambs and wreaths containing the Emblem of Jesus. The monogram or emblem of Jesus, Y H S, is similar in the formation of the letters to Benedetto Buglioni's Sacred Name in the vault of S. Pietro in Cassinensi at Perugia (1487). The tribune of S. Chiara is attributed to Simone Pollaiuolo, 1493, but the terra-cotta frieze is manifestly by Benedetto Buglioni.

Bibl.:

C-M., 267, No. 385; Robinson, 73-76.



FIG. 98. BARTOLOMMEO BARTOLINI.

- 116** STEMMA OF BARTOLOMMEO DI LIONARDO BARTOLINI. 1494. Castiglione Fiorentino, Municipio. Photo., Private.

Within a wreath of eight bunches of fruit of triplex composition, separated by transverse fluted ribbons and set upon a flat blue plate, is a flori-

ated Tuscan shield (Fig. 98) bearing the Bartolini-Salimbeni arms: *Gules*, a lion per fess indented *argent* and *sable*.

Below is a curved scroll unrolled, inscribed:

BARTOLOME

O ♦ DI LIONARDO

BARTOLINI ♦ P(ODESTA) ♦ C(OMMISSARIO) ♦ 1494

Bartolommeo di Lionardo Bartolini-Salimbeni had already been a Prior of Florence in 1475.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bartolini-Salimbeni; Cr., 336; P., 531-532.

117 STEMMA OF THE PEOPLE AND THE CITY OF FLORENCE. 1494. Bivigliano, S. Romolo. Photo., Private.

Certain citizens of Bivigliano who had been guilty of a disturbance were obliged in April, 1494, to pay for the arms of the City of Florence to be set (as a reminder of Florentine authority) on the Robbia altarpiece in the church of S. Romolo at Bivigliano. The arms, set on kite shaped shields (Fig. 99) at either end of the predella, are (1) the Croce del Popolo: *Argent*, a cross *gules*; and (2) the Florentine lily *gules* on a field *argent*.

Atelier of Andrea della Robbia.

Bibl.:

C-M., 227 No. 139; Giglioli, *Riv. d'Arte*, VI (1909), 45-48, 49-51; Poggi, *Riv. d'Arte*, VI (1909), 48-52 (Doc.).

118 STEMMA OF AGNOLO(?) SERRAGLI. c. 1494. Tignano, S. Romolo. Photo., Private.

On the console of the ciborio is set a beribboned kite shaped shield (Fig. 100) bearing the Serragli arms: Per pale, barry *or* and *gules* counter-changed. Possibly the individual donor was Agnolo di Bonaiuto di Niccolò Serragli who set up a Robbia altarpiece in memory of his wife in 1528.

Robbia School.

Bibl.:

Cr., 356; P., 408-409.



FIG. 99. THE PEOPLE AND CITY OF FLORENCE.



FIG. 100. AGNOLO SERRAGLI.

119 STEMMA OF THE BARDI FAMILY. c. 1494. Florence, Palazzo Bardi (Via dei Benci). Photo., Private.

The palace at No. 3 Via dei Benci, erected by the Busini, in 1482 became the property of some member of the Bardi family, possibly of Migiotto Bardi who bought and decorated the villa known as Il Pratello in 1511. The wreath is composed of fruit and a few flowers in triplex bunches separated by plain cross bands. This surrounds a blue, fluted shell, against which is set a kite shaped shield (Fig. 101) with a bordure—possibly a symbol of cadency. The arms are: *Or* (very light in colour), five fusils bendwise *gules*; a bordure chequy of the field and charge.

The general characters of this stemma are those of the late fifteenth century.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bardi; Marcotti, 129; W., 127.

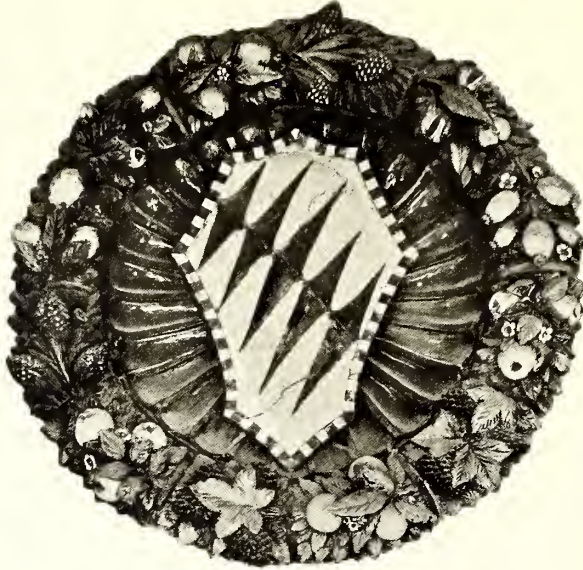


FIG. 101. BARDI ARMS.

120 STEMMA OF THE BARDI FAMILY. c. 1494. Florence (near), Il Pratello.

The Villa Francolini, known as Il Pratello, già Bardi, near the Certosa, contained on the vault of one of its large rooms a medallion with the Bardi coat of arms: *Or*, five fusils bendwise *gules*.

Although Migiotto di Bernardo de' Bardi did not purchase this villa until 1511, his stemma may have been a repetition of the one on the Bardi palace which appears to have been made toward the end of the preceding century.

Some years ago Professor Volpi had in his gallery a Bardi stemma set in a wreath—possibly to be identified with the above mentioned.

Bibl.:

Carocci, II, 311; Galluzzo, 119; C., s.v. Bardi; W., 127.

- 121** STEMMA OF FILIPPO DI GIOVANNI CORBIZZI. 1495.
Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of fruit and flowers of irregular composition, is set against a flat plate a floriated Tuscan shield (Fig. 102) bearing the Corbizzi arms: Per pale indented *or* and *gules*.



FIG. 102. FILIPPO CORBIZZI.

Below is a curved scroll unrolled with the inscription:

FILIPPO ♦ DI

G(I)OVANNI ♦ CO

RBIZI ♦ C(APITAN)O ♦ E ♦ C(OMMISSARI)O ♦ 1495

Filippo di Giovanni di Filippo Corbizzi was a Prior in Florence in 1472 and Gonfaloniere in 1494. Crollalanza and the Prioristà give the tinctures of the Corbizzi family as *gules* and *argent*, Wills as *gules* and *or*.

Robbia School.

Bibl.:

C., s.v. Corbizzi; P., 854; W., 136.

- 122** STEMMA OF TOMMASO DI PUCCIO PUCCI. 1495. Pieve San Stefano. Palazzo Comunale. Photo., Private.

Within a well modelled wreath (Fig. 103) of not very regular composi-



FIG. 103. TOMMASO PUCCI.

tion is set the Pucci arms: *Argent*, a Moor's head proper wreathed of the first. No shield.

Below is a horizontal scroll inscribed:

TOMMASO ♦ DI P

VCCIO ♦ PVCCI ♦

V(ICARI)O ♦ 1495.

Tommaso di Puccio di Antonio Pucci had been a Prior in Florence in 1483. The Pucci family held many official positions at home and abroad. Robbia School.

Bibl.:

C., s.v. Pucci; P., 722-724; W., 166.

123 STEMMA OF THE DINI FAMILY AND OF THE COMPAGNIA DI S. ELENA. c. 1495. Empoli, Museo della Collegiata, No. 56. Photo., Alinari, 10121.

On the predella of a Robbia frame for a niche, now occupied by a Madonna and Child by another artist, are two laurel wreaths, each containing a tournament shield with a coat of arms, now almost entirely effaced. The dexter stemma Mr. Mather believes to be that of the Dini family, as pictured in the Raccolta di Iscrizioni from a seal of Michele Fei Dini, Pop. Burgi S. Pauli, where it is described as three spikes of grain. The Director of the Museum sees in it a bulbous plant. Crollanza and Wills give it as a tree. The sinister arms Mr. Mather describes as a female figure holding up a cross in her right hand and a knight kneeling before her holding up a cross hilted sword. This Mr. Mather writes is a representation of S. Elena and her son Constantine and was probably the emblem of the Tuscan Compagnia di S. Elena.

Atlier of Andrea della Robbia.

Bibl.:

Giglioli, *Empoli*, 55; Raccolta di Iscrizioni ecc. Carlo Strozzi, sec. XVII, segnato Magliab. Cl. XXVI Cod. —, c. 260.

124 STEMMA OF THE MEDICI FAMILY. c. 1495. Florence, Via della Scala. Photo., Brogi, 4729.

On the base of a Madonna in a tabernacle on the corner of the Via della Scala and the Via Oricellari is a medallion (Fig. 104) containing the Medici arms: *Or*, six torteaux in orle, with an inescutcheon of the Croce del Popolo (*argent*, a cross *gules*). The palazzo on which the Madonna is placed was built about 1498 for Bernardo Rucellai, who married Nannina,

a sister of Lorenzo de' Medici. The Platonic Academy met in the casino of the garden of this palace after the stormy days of 1494.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Medici; Litta, VI, Tav. 3, 7; W., 153; Young, I, 184-186.



FIG. 104. MEDICI ARMS.

125 STEMMA OF THE MEDICI FAMILY. c. 1495. Florence, S. Marco Vecchio.

On the façade of S. Marco is a shield of Robbia ware showing the Medici arms: *Or*, six torteaux in orle. Probably set up during the reign of Lorenzo de' Medici (1469-1492).



FIG. 105. EMBLEM OF THE CAMALDOLESI.

- 126** EMBLEM OF THE CAMALDOLESI. c. 1495. Camaldoli, Eremo, Cappella di S. Antonio. Photo., Alinari, 9784.

On either end of the predella of the altarpiece of the Madonna and Saints, are set the insignia (Fig. 105) of the Camaldolesi: *Azure*, a chalice *or* from which drink two white doves. Above the chalice is a wafer. Ginanni displays a comet instead of a wafer above the chalice. Two yellow dolphins surround the emblem as a frame.

Atelier of Andrea della Robbia.

Bibl.:

B., *Denk.*, Taf. 272; Ginanni, 193, Tav. IV, 119; R., *D. R.*, 211-212; *Sc. Fl.*, III, 178, 180.

- 127** EMBLEM OF THE CAMALDOLESI. c. 1495. Borgo San Sepolcro, Via S. Niccolò, no. 10.

The monastic church of S. Niccolò was administered by the Camaldolesi from the early XVI century. Encircled with a polychromatic garland is a blue shield bearing the Camaldolese insignia, two doves drinking from a golden chalice. Above the chalice is the sacred wafer.

Bibl.:

Cr., 335; Repetti, s.v. San Sepolcro.

- 128** STEMMA OF CONTE GUERRA. c. 1495. Montevarchi, Collegiata, Cappella della Fraternità. Photo., Alinari, 10390.

The Cappella della Fraternità of the Collegiata at Montevarchi contains two rectangular stemmi which probably originally formed the lateral end of a balcony on the exterior of the church. Against a blue background, two winged putti which recall in type the Child in the Madonna relief in the Piazza dell'Unità, Florence, support an oval shield (Fig. 106) on which are the arms of the Guerra family: *Gules*, a mount of six tops *vert*, a chief *azure* with a label of Anjou of four points *gules* enclosing three fleurs-de-lys *or*.

Atelier of Andrea della Robbia.

C-M., 240 No. 219; Cr., 220, 330.



FIG. 106. CONTE GUERRA.

129 STEMMA OF THE FRESCOBALDI FAMILY. c. 1496. Sesto, Palazzo Pretorio. Photo., Private.

The frame has disappeared, only the shield remaining. This is oval in form and bears the Frescobaldi arms: *Gules*, three chess rooks *argent* set 2 and 1; a chief *or*. Below is a scroll inscribed, of which a few letters only remain. It would have indicated the year in which some member of the Frescobaldi family held the office of Podestà in Sesto. Possibly it would have contained the name of Francesco di Stoldo di Lionardo Frescobaldi who held the office of Podestà at Fiesole and Sesto in 1510, according to the annexed document, just received from Mr. Rufus G. Mather.

Atelier of Andrea della Robbia.

Document :

“Potàs fesularum cū

Tribus Notarijs
Quatuor Famulis
uno Equo

cum sal(ario)
lib(rarum) 700
ad(i)c(t)a p(otestate)

franciscus stoldi L^{at} defrescobaldi p(er) 6 mensibus—11 Januarij 1510”
[Archivio di Stato. Registrum Extrinsecorum 1505-1529, segnato Tratte
Cod. 71 c. 72]

Bibl.:

Carocci, I, 312; C., s.v. Frescobaldi (Per fess *or* and *gules*, with three lilies of the first set in the second); W., 140.

130 STEMMA OF FEDERIGO DI GIOVANNI DE RICCI. 1496.
Anghiari, Palazzo Comunale. Photo., Private.

Without a wreath, set on a flat lilac disk is a floriated Tuscan shield (Fig. 107) bearing the de' Ricci arms: *Azure*, 6 or 7 hedge hogs, 3, 2 (or



FIG. 107. FEDERIGO RICCI.

3) and 1 *or*, accompanied by 10 mullets of eight rays, 3, 3, 3, and 1, of the same.

Below a horizontal scroll is inscribed:

FEDERIGHO ♦ DI
G(I)OVANNI ♦ DE RIC
CI ♦ V(ICIARI)O ♦ 1496

This family held many high honours in Florence and elsewhere.
Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Ricci; W., 168.

- 131** STEMMA OF THE FINI OR BENCI TADDEI FAMILY. c. 1496. Florence, Bardini Collection (in 1895).

Within a fruit frame on a violet disk is a Tuscan shield bearing the arms: *Azure*, a lion head erased *or* between three stars, 2 and 1, *or*. Mr. Mather writes that these may be either the arms of the Fini of S. Pancrazio or of the Benci-Taddei of S. Lorenzo. Crollalanza records the field in the Benci-Taddei arms as *gules*.



FIG. 108. EMBLEM OF THE DOMENICANI.

- 132** EMBLEM OF THE DOMENICANI. 1497. Florence, S. Maria Novella, Sacristy. Photos., Alinari, 2276, 3633; Brogi, 3481, 5639-5641.

On the archivolt of the lunette which crowns Giovanni della Robbia's celebrated *lavabo* (1497) is set (Fig. 108) the Dominican emblem: Per chevron, *sable* (chief) and *argent* (base), in base a star of eight points *gules*. The emblem suggests the black Dominican gown above the white tunic. As S. Tommaso d'Aquino wears the sun upon his breast, so to S.

Domenico is given the star set on his halo or on his breast, where it is said to have appeared when he was baptized.

By Giovanni della Robbia.

Bibl.:

B., *Denk.*, 89, Taf. 276; Cahier, I, 84, 390; Cr., 216-218; R., *D. R.*, 227-229; *Sc. Fl.*, IV, 50; S., 131, Abb. 141.

133 STEMMA OF MARTINO DI SER GIOVANNI MARTINI.
1497. Radda, Palazzo Pretorio, Cortile. Photo., Private.

On a plain rectangular tablet is a Tuscan shield bearing the Martini arms: *Argent*, a demi-vol in pale *azure*.

On the same tablet is inscribed:

MARTINO · DI
S(AN)G(I)OVAN(N)I · MAR
TINI · P(ODEST)A · 1497

Robbia School.

Bibl.:

C., s.v. Martini dall'Ala; P., 389; W., 152.

134 STEMMA OF THE ACCIAIUOLI FAMILY. c. 1497. Florence,
SS. Apostoli. Photos., Alinari, 3659; Brogi, 8593-8595.

At either end of the predella of the altarpiece in the Acciaiuoli chapel are broad Tuscan shields (Fig. 109) bearing the Acciaiuoli arms: *Argent*, a lion rampant *azure*. This altarpiece was set above the tomb of Donato Acciaiuoli probably by one or more of his descendants. So many members of this family held high office in Florence as to make it difficult to guess safely the name of the donor. Alessandro di Donato Acciaiuoli was Prior in Florence in 1497, and Roberto di Donato held the office of Gonfaloniere in 1518.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Acciaiuoli; M., *D. R. A.*, 90, Fig. 39; P., 29-33; R., *D. R.*, 229; *Sc. Fl.*, IV, 49, 52; Richa, IV, 62; S., 133, Abb. 142; W., 123-124.

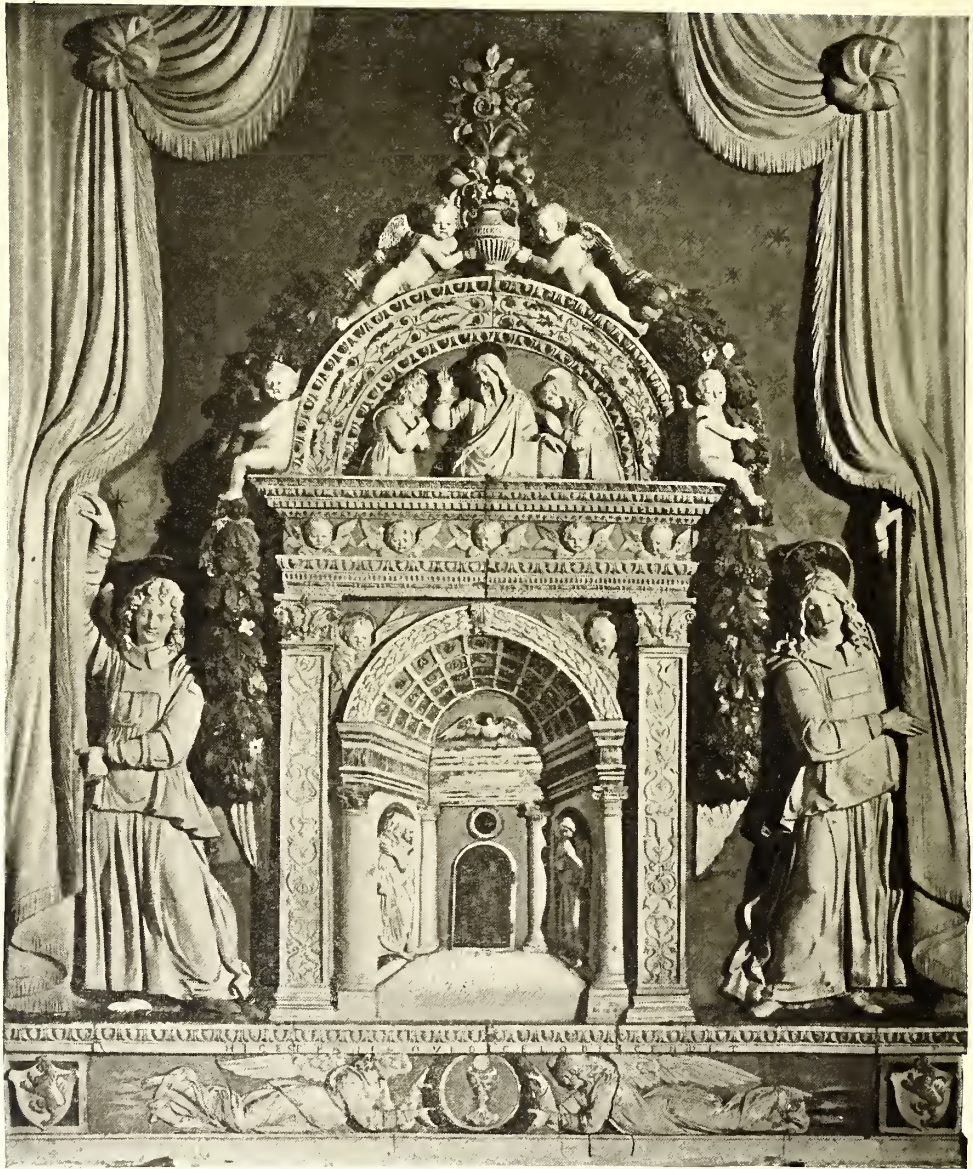


FIG. 109. ACCIAIUOLI ARMS.

135 STEMMMA OF GIOVANNI DI JACOPO DI DINO DI MESSER GUCCIO. 1497. Sesto, Palazzo Pretorio. Photo., Private.

On a white rectangular tablet is set against a blue background a semi-floriated Tuscan shield (Fig. 110) bearing the Gucci di Dino arms: *Or*, a bend gules accompanied by two roses by the same; a chief gules charged with the motto ▲ LIBERTA ▲



FIG. 110. GIOVANNI GUCCIO.

The lower part of the frame is broadened and inscribed:

G(I)OVANNI ▲ DI IACO
 PO ▲ DI DINO ▲ DI ME
 SSER GHVC(C)O ▲ P(ODEST)A ▲
 ▲ 1497 ▲

Giovanni di Jacopo di Dino di Messer Guccio was a Prior in Florence in the years 1491, 1501 and 1509.

By Benedetto Buglioni.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Gucci di Dino; Cr., 355; P., 536.

136 STEMMA OF GIOVANNI DI TOMMASO LAPI. 1498. Castiglione Fiorentino, Municipio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers set on a flat plate is a beribbioned Tuscan shield (Fig. 111) bearing the Lapi arms: *Gules*, a fess *argent* charged with a lion passant *sable*.

Below, on a curved scroll is inscribed:

GIOVANNI ▲ DI
 TOMMASO ▲ LAPI
 P(ODEST)A ▲ E ► C(OMMISSARI)O ► MCCCCLXXXVIII
 By Benedetto Buglioni.

Bibl.:

C., s.v. Lapi; Cr., 336.



FIG. III. GIOVANNI LAPI.

- 137** STEMMA OF BRACCIO DI DOMENICO MARTELLI. 1497.
Amsterdam, Ryks Museum. Photo., Museum.

On a kite shaped shield (Fig. 112) of eight sides is displayed the Martelli coat of arms: *Gules*, a griffin segreant *or*, beaked *azure*, langued *gules*.

Braccio di Domenico di Niccolò Martelli, a friend of Lorenzo de' Medici and husband of Costanza de' Pazzi, was Prior in Florence in 1479 and Gonfaloniere in 1489. He was Capitano at Pistoia in 1497. Lorenzo di Niccolò di Ugolino Martelli held the same office in 1507.

Atelier of Andrea della Robbia.

Document:

"Capitan Pistorij Reduct cum

Uno iudice jniurep(er)ito

Uno Milite socio

Duobus Not(ar)ijs

111j^{or} Domicellis

xxv famulis

Duobus Tubicinibus

Sex equis

Cum salario libr(arum)

Trium Milium

acomunitate pistorij

p(ro)quolibet Semestrj

braccio d(omi)nj domenicj nicholaj martellj p(ro) 6 mensibus et 15 diebus
jnit die 18 junij 1497



FIG. 112. BRACCIO MARTELLI.

Laurentius — "Nicholaj ugholinj de martellis 6 mesi 13 Novembre 1507"
 [Archivio di Stato, Reg. Exstr. 1489-1508, segnato Tratte 70 c. 3.]

Bibl. :

C., s.v. Martelli; M., *L. D. R.*, 247-248; P., 451-453; W., 152.

138 STEMMA OF LARIONE DI BARTOLOMMEO (or BARTOLO) MARTELLI. 1498. Pistoia, Campanile. Photo., Private.

Unframed and lacking the inscribed tablet is a shield of unusual form (Fig. 113) with decorated apices and a raised border. It bears the Martelli arms: *Gules*, a griffin segreant *or*.

According to the official records Nariono di Bartolommeo Martelli was appointed Podestà in January, 1498. The Princeton Museum Prioristà



FIG. 113. LARIONE MARTELLI.

records a Larione di Bartolo as Prior in Florence in 1498 and 1511, whose ancestors Bartolo, Niccolò, and Ugolino had held high office. In Pistoia Sen. Domenico di Braccio Martelli was Commissario in 1544.

By Andrea della Robbia.

Document :

1. "1498 Nariono dj Bartolom^o Martellj P^a 9 Gen^o"
[Archiv. di Stato, Sched. Manoscritti No. 496, a c. 415.]
2. "Potās Pistorij Reduct pro 6 mensibus cū

Uno iudice doctorato	cum sal(ario) libra
Uno Milite socio not ^o	rum duarum
Duobus alijs not(ar)ijs	miliū quad
Quattuor domicellis	ringentarum
xv famulis inter	pro quolibet
quos sit unius constabilis	semeſtrj ſibi
Quattuor equis	dand(o) adicta
	comunitate pistorij

Ilarion bartⁱ nicⁱ de martellis—6 mesi et di 15 jnit die 3 januarij 1498"
[Archivio di Stato, Reg. Extr. 1508-1529, segnato Tratte 71 c. 27.]

Bibl. :

G., s.v. Martelli; Litta, s.v. Martelli; M., *L. D. R.*, 247-248; P., 451-453; W., 152.

- 139** STEMMA OF GIOVACHINO GUASCONI. 1499. Certaldo, Palazzo Pretorio. Photo., Alinari, 8534a.

-291

Within a wreath of eight bunches of fruit and flowers, of triplex with tendency to quinqueplex composition, separated by transverse fluted ribbons, is a blue fluted disk against which is set a kite shaped shield (Fig.



FIG. 114. GIOVACHINO GUASCONI.

114) bearing the Guasconi arms: *Argent*, three chevronels *sable* (the second surmounted of a cross crosslet of the same).

Below, a putto of great beauty unfolds a horizontal scroll inscribed:

GIOVACHINO

GHVASCONI

V(ICARIO) O E C(OMMISSARIO) O 1498 ♦ 1499

By Andrea della Robbia.



FIG. 115. PUCCIO DI MAGIO AND ARCHBISHOP PETE.

Bibl.:

C., s.v. Guasconi; W., 147.

140 STEMMA OF PUCCIO DI MAGIO AND OF MARCELLINUS PETE. c. 1499. Arezzo, Duomo. Photo., Alinari, 9703.

At the dexter end of the predella of the polychromatic altarpiece of the Madonna enthroned with Saints set on a kite shaped shield (Fig. 115) are the Magio arms: *Azure*, two rams combatant *argent*. On a similar shield on the sinister end are displayed the initials M P beneath a patriarchal cross. It has been suggested by Angiolo and Ubaldo Pasqui that the dexter arms are those of the Magio family, while the sinister shield bears the private symbol of Puccio di Magio, for whose chapel in the now destroyed church of S. Francesco Vasari tells us that Andrea della Robbia made an altarpiece. However, Puccio di Magio was a merchant not an ecclesiastic, hence the sinister arms are more likely to be those of Marcellinus Pete, a distinguished Archbishop of Arezzo (1239), chief of the Guelph party.

By Andrea della Robbia.

Bibl.:

R., *D. R.*, 252; *Sc. Fl.*, IV, 59, 61; Pasqui, 142; Vas., II, 179; Ughello, I, col. 422; Vita, 55, Fig. 81.

141 STEMMA OF THE OTTO DI GUARDIA E BALIA. Empoli, Museo della Collegiata. Photo., Alinari, 10120.

Between the cornucopias of the console which supports a niche containing a standing Madonna and Child is a beribboned medallion (Fig. 116) containing, as Mr. Rufus G. Mather has discovered, the arms of the Otto di Guardia e Balia: *Argent*, a knight in armour proper bearing a shield with insignia of the People, riding a charger *gules* caparissoned *argent* with cross of the People. The base of the frame is inscribed: DEL PREZZO · DELGI (degli) EBREI · PER LORO · ERORE · FERNO · A LAVDE · DI DIO · FARE · QVESTA · GLI OTTO · SEDE(N)TE · NEL 18 · DOMENICO · PARIGI · QVI · PRETORE ·

This indicates that the relief was commissioned by the Eight of the Guards and Magistrates when Domenico Parigi was Pretore and paid for from fines levied upon certain Hebrews. Domenico di Giovanni Parigi was a Prior of Florence in 1499.

Atelier of Andrea della Robbia.



FIG. 116. GUARDIAE BALIA.

Bibl. :

Carocci, *Il Valdarno*, 72, 74; C-M., 232 No. 172; C., s.v. Parigi;
 Giglioli, *Empoli*, 53-54; P. 837-838; Prioristà Ricci (in Bibl. Naz.
 Cod. Cart. Sec. XVII, segnato Banco Rari Cod. 22-23), I, 65.



FIG. 117. GIACOMO STAITI.

- 142** STEMMA OF THE QUARTIERE S. SPIRITO. c. 1499. Florence, Corner Via S. Gallo and Via Guelfa.

The various divisions of the city of Florence had specific arms or emblems. That of the Quartiere S. Spirito was the Sacred Dove. Here in a fruit garland set against a blue fluted medallion is a white dove. It is no longer in the Quartiere to which it originally belonged.

Bibl.:

C-M., 213, No. 49; Cr., 342.

- 143** STEMMA OF GIACOMO STAITI. c. 1499. Trapani, S. Maria di Gesù. Photo., Brogi, 12060.

On the predella of the altarpiece representing the Madonna and Child at either end is (1) an amphora inscribed with a medallion (Fig. 117) containing a monogram, which, according to Signor Augugliaro and Mr. Rufus G. Mather, is that of the patriarch Angelo da Rieti, in 1224 founder of the first Franciscan monastery in Trapani, and (2) a medallion enclosing an oval shield with the arms of Giacomo Staiti: *Or*, a lion *gules* on a mount of six summits.

This altarpiece, formerly in the church known as La Greca (finished in 1475) on the property of the Staiti family, when that church was destroyed in 1518 was transferred to the new church of S. Maria di Gesù built for the Frati Minori Osservanti. Here Giacomo Staiti had an important chapel.

Atelier of Andrea della Robbia.

Bibl.:

Augugliaro, 114, 133-138; Benigno, 81; C., s.v., Staiti; Grassa Patti, *L'Arte*, VI, (1903), 37-44.

- 144** STEMMA OF FRANCESCO DI MARTINO DELLA SCARFA. 1499. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous, irregularly composed wreath of fruit and flowers on a flat disk is a Tuscan shield (Fig. 118) beribboned and bearing the della Scarfa arms: *Azure*, a bend *or* accompanied by two leaf crowns of the same; in chief a pale *argent* charged with a cross and crosslets *gules* and flanked by two *fleurs-de-lys* of the same.



FIG. 118. FRANCESCO SCARFA.

Below is a *tabella ansata* inscribed:

FRANCESCHO
DI MARTINO
ISCARFI ▲ V(ICARI)O ▲ E CO
MESARIO ▲ 1499.

By Benedetto Buglioni.

Bibl.:

C., s.v. Scarfa.

- 145** STEMMA OF LODOVICO PUCCI. 1500. Certaldo, S. Michele e Jacopo. Photo., Alinari, 8531.

The console of the ciborio contains a large cherub head beneath which is a scroll inscribed:

LODOVICO · PVCCI ·
V(ICARI)O · E · COM(MISSARI)O · 1499 1500

At the lower end of the console on a pointed shield (Fig. 119) is the Pucci coat of arms: *Argent*, a Moor's head proper wreathed of the first. In 1495 Tommaso di Puccio Pucci held a similar office at Pieve S. Stefano. Robbia School.

Bibl.:

C., s.v. Pucci; W., 166.

- 146** STEMMA OF EVGENIO DI TOMMASO FIASCHI. 1499-1500. Buggiano Alto (near Pescia), Municipio. Photo., Private. Removed from the Castello.

On a rectangular tablet (fig. 120), set against a violet ground, a Tuscan



FIG. 119. LODOVICO PUCCI.

shield bears the Fiaschi arms: *Or*, two lions rampant *azure* supporting a fortress *vert*.

On the broad base of the frame is inscribed:

EVGENIO ► DITHOMAS
O ► FIASCHI ► P(ODEST)A MCCCC
LXXXXVIII ► E MCCCCC

Robbia School.



FIG. 120. EUGENIO FIASCHI.

Bibl. :

Cr., 335. The Princeton Prioristà gives the Fiaschi arms as: *Azure*, a flask *argent*. Possibly Eugenio Fiaschi set up the arms of the Castello di Buggiano Alto in place of his own.

Ernesto was Podestà at Buggiano in 1499-1500.

Bibl. :

Cr., 335.

- 147** EMBLEM OF FRANCE. c. 1500. Prato, S. Lodovico, known also as Oratorio della Madonna del Buon Consiglio.

Above the lunette of S. Lodovico, in a fruit garland, is represented a violet (for red) cock, perhaps an emblem of the Compagnia which erected or worshipped in this Oratory. The Gallic Cock would have been placed here in honour of S. Lodovico of France.

Robbia School.

Bibl. :

Cr., 352; Corradini, 43.

- 148** STEMMA OF TORNABUONI FAMILY. c. 1500. Rifredi, S. Stefano in Pane, on façade.

Within a fruit frame is a shield bearing the Tornabuoni arms: *Per saltire or and vert* a lion rampant counterchanged. The Tornabuoni family were for a long period patrons of this church.

Robbia School.

Bibl.:

Carocci, I, 257; C., s.v. Tornabuoni; W., 178.



FIG. 121. ANTONIO SCALI.

- 149** STEMMA OF THE CERBONI FAMILY. c. 1500. Città di Castello, S. Francesco. Photo., Private.

At either end of the predella of the altarpiece representing S. Francesco receiving the stigmata, is a beribboned Tuscan shield, with bordure, bearing the Cerboni arms: *Or*, a lion rampant *azure* (upper) and *gules* (lower half), in chief *azure* three lilies *or*.

Robbia School.

Bibl.:

Graziani, 154.

- 150** STEMMA OF ANTONIO FRANCESCO SCALI. 1501. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath composed of six bunches of fruit of triplex composition separated by plain transverse ribbons is set against a flat plate a lily-capped Tuscan shield (Fig. 121) bearing the Scali arms: *Azure*, a ladder of three rungs *or*.

Below is a horizontal scroll inscribed:

ANTONIO + FRAN

CESCO + DI BARTO

LOMEO + SCALI +

C(APITAN)O E CON(MISSARI)O + 1501 E 1501 +



FIG. 122. FRATRES MINORES.

The Princeton Prioristà gives the Scali arms as: *Or*, a ladder of four rungs *gules*. Antonio Francesco di Bartolommeo di Luigi Scali had been Prior in Florence in 1480 and 1496.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Scali; P., 597.

- 151** STEMMMA OF THE ORDER OF THE FRATRES MINORES. c. 1501. New York, Bardini Collection, Sale of April, 1918.

Within a wreath of fruit, flowers and leaves of roughly triplex composition, not bound by ribbons, is a convex plate on which is set a Tuscan shield (Fig. 122) containing the arms of the Fratres Minores: *Azure*, the hands of S. Francesco in saltire from which issues a cross bottonny *or*.

Robbia School.

Bibl.:

Bardini Sale of 1918, Cat., No. 366.

- 152** STEMMMA OF THE FRATRES MINORES. c. 1501. S. Fiora, Convento di SS. Trinità. Photo., Alinari, 9281.

At either end of the predella of the altarpiece representing the Trinity

are medallions containing insignia of the *Fratres Minores*. The painting of the dexter medallion is almost completely obliterated. On the sinister medallion we can make out two monk's hands in saltire. With the addition of a cross this becomes the insignia of the *Frates Minores*.

By Benedetto Buglioni.

Bibl. :

S., 140, Abb. 151.

153 EMBLEMS OF MONASTIC ORDERS. c. 1501. Bevagna, S. Francesco, Cappella dei Innocenti.

The cupola of S. Francesco is divided into eight panels which are decorated with fruit garlands, arabesques, symbols of the passion and emblems. The emblems are set at the base of each panel and exhibit alternately (1) a lamb holding a cross about which is entwined a snake, and (2) two monk's arms in saltire, between them a cross.

These are apparently emblems of the *Fratres Minores*, perhaps the same as those on the Trinity altarpiece at S. Fiora.

Atelier of Benedetto Buglioni.

Bibl. :

Guardabassi, 36.



FIG. 123. FRANCESCO DELLA TOSA.

- 154** STEMMA OF FRANCESCO DELLA TOSA. 1501. Volterra, Palazzo dei Priori. Photo., Private.

Within a continuous wreath of fruit, flowers, and wheat composed chiefly of triplex bunches set on a green disk is a Tuscan shield (Fig. 123) beribboned and having a bordure *or*, inscribed with a series of the letter A. The shield bears the Della Tosa arms: *Azure*, a pair of shears in bend *argent*; in chief a Croce del Popolo (*argent*, a cross *gules*).

Below is a horizontal scroll inscribed:

M(ESSER ▲ BALDO ▲ DI SIMONE ▲ DELLA ▲ TOSA ▲ CAP-
ITAN)O ▲ MCCCLXXXX
BERNARDO ▲ D(I) M(ESSER) BALDO ▲ DEL(L)A ▲ TO(S)A ▲
CAP(ITAN)O ▲ MCCCCXXXVI
FRANC(ESC)O ▲ DI BERNA(R)DO ▲ DI M(ESSER) ▲ BAL-
DO ▲ DELLA ▲ TOSA CAP(ITAN)O E COM(MIS-
SARI)O ▲ MDI

Francesco here sets up a memorial to his father Bernardo and his grandfather Messer Baldo, who also held the office of Capitano at Volterra. The Della Tosa family also held high office in Florence.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Tosa (della); W., 179.

- 155** STEMMA OF THE DELLA TOSA FAMILY. c. 1501. Borgo San Lorenzo, Municipio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers set against a flat disk is a floriated Tuscan shield, with a lettered bordure, bearing the Della Tosa arms: *Azure*, a pair of shears in bend *argent*; in chief a plate with Croce del Popolo.

Possibly the arms of Francesco di Bernardo di Messer Baldo della Tosa who was Capitano and Commissario at Volterra in 1501.

Robbia School.

Bibl.:

C., s.v. Della Tosa; W., 179.

- 156** STEMMA OF MICHELE D'ANTONIO PESCONI. 1502. Galluzzo, Palazzo del Podestà. Photo., Private.

Within a wreath of fruit, flowers and wheat irregularly composed is set a beribboned Tuscan shield (Fig. 124) bearing the Pescioni arms: Per pale; dexter, *azure*, four fishes naiant in pale *argent*; sinister, *argent*, barry of four *gules*.



FIG. 124. MICHELE PESCONI.

Below a cherub unfolds a curved scroll inscribed :

MICHELE ▲ DANT
ONIO ▲ PESCONI
· P(ODESTA) · 1502 ·

Michele's father Antonio di Giovanni Piscioni was Prior in Florence in 1430 and 1432.

Atelier of Benedetto Buglioni.

Bibl. :

C., s.v. Pescioni; P., 572; W., 164.

157 STEMMA OF TOMMASO DI FEDERIGO SASSETTI. 1502.

Borgo San Lorenzo, Municipio. Photo., Private.

Within a wreath of fruit, flowers and wheat, somewhat irregularly composed is a flat disk from which the Sassetti arms have now disappeared. The same fate was incurred by other stemmi on this building.

Below, a cherub unfolds a curved scroll inscribed :

THONMASO ▲ DI FE
DERIGHO ▲ SASSETTI
▲ P(ODEST)A ▲ 1502

Tommaso's brother Taddeo di Federigo di Tommaso Sassetti was a Prior in Florence in 1506.

Atelier of Benedetto Buglioni.

Bibl. :

C., s.v. Sassetti; P., 842-843; W., 173.

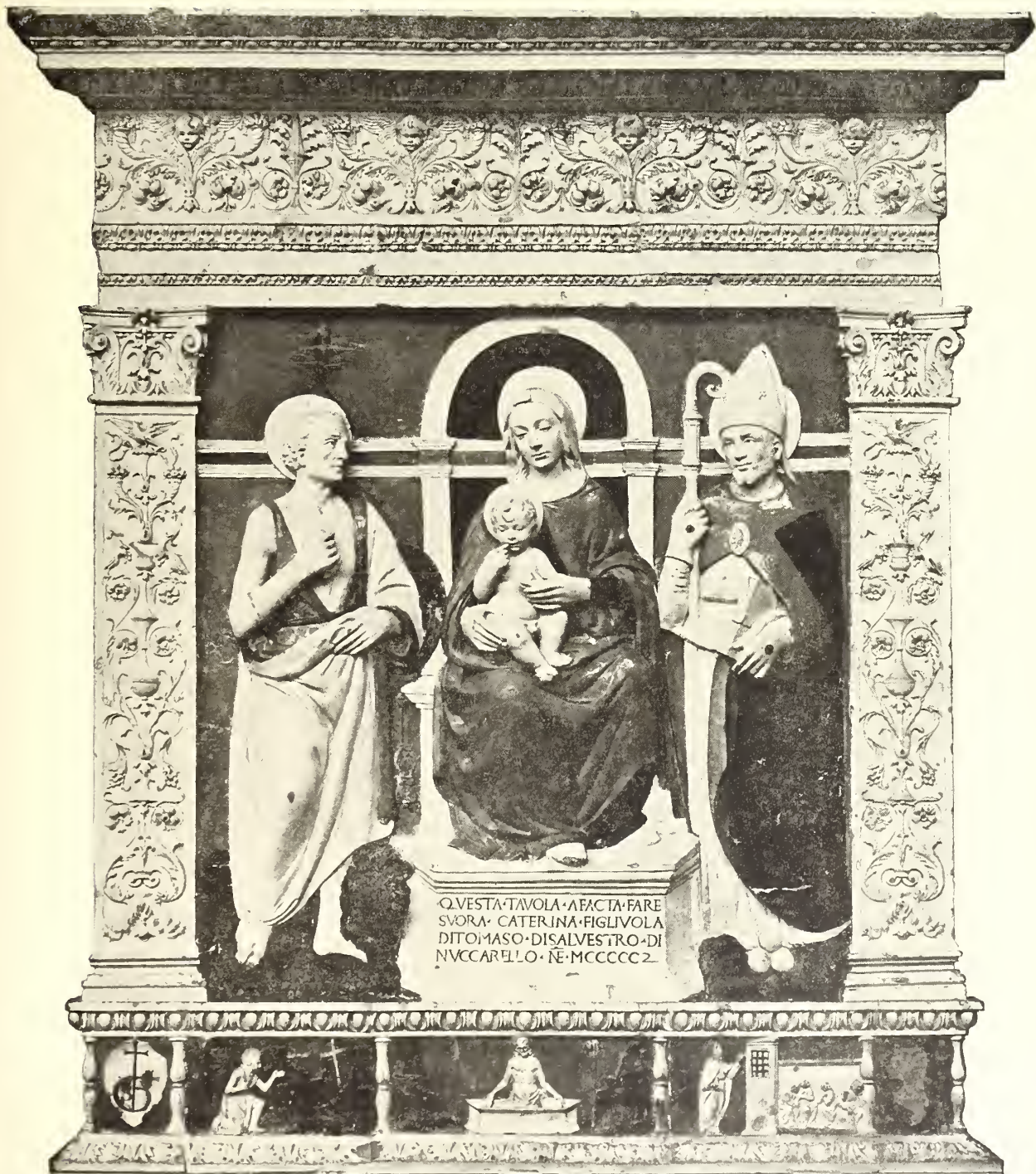


FIG. 125. CATERINA NUCCARELLO.

- 158** STEMMA OF CATERINA NUCCARELLO. 1502. Paris, Collection of Mr. J. S. Morgan. Photo., Private.

On the predella of an altarpiece of the Madonna enthroned with Saints are two shields. The dexter shield (Fig. 125) bears the letter C and a cross—probably the private emblem of Sister Caterina. The sinister shield is *azure*, a lion rampant *or* (?). The tincture of the lion has been removed. Several families (Davanzati, Riccialbani, etc.) have as their arms the lion rampant on a field *azure*. Here the stemma appears to be that of the Nuccarello family, since the pedestal of the Madonna's throne is inscribed:

QVESTA ▲ TAVOLA ▲ A FACTA ▲ FARE
SVORA ▲ CATERINA ▲ FIGLIOLA
DI TOMASO ▲ DI SALVESTRO ▲ DI
NVCCARELLO ▲ NE(L ANNO) MCCCCC₂

By Benedetto Buglioni.

Bibl.:

M., *D. R. A.*, 160, Fig. 67.

- 159** STEMMA OF THE CAPITOLO DEL DUOMO DI FIRENZE. 1502. Signa, Pieve di S. Giovanni Battista. Photo., Private.

Over a door in the Pieve at Signa is a stemma del Capitolo: *Argent*, a winged cherub *azure*. It is set on a coarse fruit garland composed of triplex bunches separated by plain cross bands (Fig. 126).



FIG. 126. CAPITOLO DEL DUOMO.

On the tenth of October, 1466, Luca della Robbia was commissioned to make such a stemma for the Pieve at Signa, but the existing stemma cannot be attributed to Luca della Robbia, nor to so early a date. On the eighth of May, 1502, Andrea della Robbia was paid for four such stemmi and it is quite likely that the Signa stemma is one of these.

Atelier of Andrea della Robbia.

Documents:

1. "A Luca di Marco della Robbia a 10 Xbre 1466 per un' arme di un cherubino di terracotta invetriata da porsi nella Pieve di Signa che è l'arme del Capitolo.

A(n)ne dato adj 20 d. novenb(r)e 1466 l trentasette
e p(er) luj d'alchap(ito)lo di s(an)c(t)a M(aria) delfiore l q(ui)ndicj
p(er) uno cherubino cioe la(r)me di detto chap(ito)lo p(er)
mādare alla pieve di scō lorēzo asigna e
f quatro la(r)ghj p(er) luj da filippo di giovan(n)i
van(n)i K° della compagnia di scā M(aria) īpruneta
messi ant(e)r(iore) alib(r)o s(egnato) dd c 39—

l 37"

[Archiv. del Rev.^{no} Capitolo di Firenze. Specchio di Livellari s(egna)to
A 1437-1461.]

2. "†Mcccc°Lxxxxvii°

Andrea della robbia dicont° de avere adi 30 di giugno 1498.....

.....

.....

Et adi 9 dag° 1499.....

Et adi 29 disett 1500.....

Et de avere l quarāta quatro sono p(er) 4 arme

2 duno braccio diametro collarme delcapit° et 2

duno braccio et ½ 1^a collarme delcapit° p(er) asigna

et 1^a collarme delp(o)p(o)lo p(er) scō michele alomena

dacordo cō detto poste spese extrasordinarie

dare jn q(uest)o—————c 800 l 44 p(icco)li — f 7(larghi).

6(grossi)8

Ee adi 6 da(p(r)i le 1503.. .."

[Archivio del Rev.^{no} Capitolo di Firenz, Libro Maestro Bianco B, 1498-1513, c. 57.]

3. "†Mdj

Spese extrasordinarie deln(ost)ro Capit° deon dare....

....

....

....

....

1502. . . .

. . . .

. . . .

Et adi detto (8 mag^o 1502) 1 44 p(er) tanti fatti

buoni a andrea della robbi(a) p(er) 4 arme posto

lui, avere jn q(uest)o ————— a c 57 l p(icco)li — f 7(larghi).
6(grossi) 8"[Archivio idem. Idem, c. 199^t.]

Bibl.:

Carocci, *Valdarno*, 44; Cr. 356.**160** STEMMA DEL CAPITOLO DEL DUOMO DI FIRENZE.

c. 1502. Galluzzo. S. Lucia.

Similar to the preceding.

Bibl.:

Carocci, *Galluzzo*, 35; Cr., 344.**161** STEMMA NOT IDENTIFIED. c. 1502. Empoli, Museo della

Collegiata. Photo., Alinari, 10123.

On the predella of the altarpiece of the Immaculate Conception are two Tuscan shields. The dexter shield bears the arms: *Azure*, an architect's square *or*. On the sinister shield the arms are too effaced to be recognizable.

By Benedetto Buglioni.

Bibl.:

Carocci, *Valdarno*, 70; C-M., 255 No. 319.**162** STEMMA OF THE SFORZA FAMILY. c. 1502. S. Fiora,

Pieve. Photos., Alinari, 9273-9274; Lombardi, 1372.

At either end of the predella of the Cintola altarpiece is an oval shield bearing the Sforza arms: *Gules*, a lion rampant *or* holding a quince of the same with stalk and foliage *vert*. The tinctures according to Crollalanza, for the Milanese branch of the Sforza family, are *Azure*, a lion *or*, armed and langued *gules*, holding in his forepaws a quince of the field with stalk and foliage *vert*. But the tinctures in Italian heraldry are not invariable as in Northern countries. The donor of this altarpiece was probably Count Guido di Bosio di Muzio Sforza, or his son Count Federigo.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Sforza di Milano; Repetti, s.v. Santa Fiora; R., *D. R.*, 189-192; *Sc. Fl.*, III, 168-169.

- 163** STEMMA OF BINDACCO DE'CERCHI. 1502. Poppi, Palazzo Pretorio (Castello). Photo., Alinari, No. 9792.

Within a wreath consisting of eight bunches of fruit and flowers variously composed and separated by transverse fluted ribbons is a white plate on which a tournament shield (Fig. 127) bears the Cerchi arms: *Azure*,



FIG. 127. BINDACCO DE' CERCHI.

three annulets *or*, one of which encloses the Croce del Popolo (a cross *gules* on *argent* field); in chief a label *gules*. Above the shield is a helmet with foliated mantlings surmounted by a demigriffin rampant. The Trotti stemma of 1492, though not exactly copied, evidently inspired Giovanni in producing this medallion.

Below it is a *tabella ansata* inscribed:

BINDACCO DI MICHE
LE DI CHONSIGLIO
DE CERCHI ▲ V(ICARIO) ▲ E ▲ C(OMMISSARIO) ▲
+ MCCCCCII +

Bindacco de'Cerchi was Prior in Florence in 1480.
Atelier of Giovanni dell Robbia.

Bibl.:

C., s.v. Cerchi; P., 134; W., 135.

- 164** STEMMA OF BERNARDO MANETTI. 1503. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a wreath of fruit of fairly regular triplex composition against a flat plate is set a lily-capped Tuscan shield (Fig. 128) bearing the Manetti arms: *Argent*, on a bend *azure* three crescents bendwise *or*.



FIG. 128. BERNARDO MANETTI.

Below is a horizontal scroll inscribed:

BERNARDO ♦

DI FILIPPO ♦ MAN-

ETTI ♦ C(APITAN)O ♦ ET ♦ C(OMMISSARI)O ♦ 1503

The Princeton Prioristà omits the crescents. Bernardo di Filippo di Bernardo Manetti was a Prior in Florence in 1494 and 1500.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Manetti; P., 441-442; W., 151.

- 165** STEMMA OF BERNARDO MANETTI. c. 1503. Borgo San Sepolcro, Palazzo Comunale.

Below a medallion of the Madonna and Child with two cherubs is set a bust of a winged cherub holding before him a Tuscan shield (Fig. 129) which bears the Manetti arms: *Argent*, a bend *azure* charged with three crescents bendwise *or*.

As Bernardo di Filippo Manetti was a Capitano and Commissario at Borgo San Sepolcro in 1503, it is likely that he left behind him this memorial also. He had been a Prior in Florence in 1494 and 1500.

Atelier of Andrea della Robbia.

Bibl.:

See the preceding.



FIG. 129. BERNARDO MANETTI.

166 STEMMA OF NICCOLÒ DEL MAESTRO LUCA. 1503. Bug-
giano Alto. Castello. Photo., Private.

Within a continuous wreath of fruit, flowers, and wheat, set against a violet background a Tuscan shield (Fig. 130) with yellow, fluted ribbons bears the Maestro Luca arms: Per fess *gules* (base) and *or* (chief), three roundels, two and one, counterchanged.

On a horizontal scroll below is inscribed:

NICHOLO ▲ DIS

IMONE ▲ DELMA

ESTRO LVCHA ▲

PO(DESTA ▲ ET ▲ CO(MMISSARIO) ▲ 1503.

Atelier of Benedetto Buglioni.

Bibl.:

Cr., 335.



FIG. 130. NICCOLÒ LUCA.

167 STEMMMA OF CARINAL FAZIO SANTORINI. Campoli, Pieve di S. Stefano. 1503.

At S. Stefano a Campoli may be seen fragments of floriated Tuscan shield bearing the Santorini arms: *Azure*, an eradicated palm tree *vert* crossed by a fess *argent* charged with four chevronels *gules*, a bordure *or*. The shield is surmounted by a Cardinal's hat. This dates the stemma as Fazio Santorini of Viterbo was made a Cardinal by Julius II in 1503. He died in 1510.

Crollalanza and the *Raccolta di Iscrizioni* make the palm tree *or*, and the former gives the chevronels as *sable*, but Ciacconius reports the tinctures as they are given here. This identification was sent by the Vicario of the church to Mr. Mather.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Santorini; Ciacconius, *Res Gestae*, Vol. III, or Vol. IV (ed. 1674)—; *Raccolta di Iscrizioni ecc.* Carlo Strozzi, sec. XVII, segnato Magliab. Cl. XXVI, Cod. 170^t.

168 STEMMA OF LORENZO DI BERNARDO DA GHIACCETO (or DIACETO). 1503(?). Certaldo, Palazzo Pretorio.

Within a continuous irregularly composed wreath of fruit, wheat, and flowers, and an inner egg and dart moulding, on a flat plate is set a Tuscan shield (Fig. 131) bearing the da Ghiacceto (or Diaceto) arms: Per fess,



FIG. 131. LORENZO GHIACCETO.

or (chief) and *sable* (base), a lion rampant counterchanged. In chief, a label of four points *gules* and escutcheon with Florentine lily.

Below, on a horizontal scroll is inscribed:

LORENZO ▲ D
I BERNARDO ▲
DI CARLO ▲ DA
GHIACCETO ▲ VIC(ARI)O ▲ 1503 (?).

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Diaceto; W., 142.

169 INSCRIPTION OF GIOVANNI LAPI. 1503. Florence (near), Castello di Vincigliata.

Scott, *Vincigliata*, p. 61, records a maiolica inscription: GIOVANNI · DI · TOMASO · LAPI · V(ICARI)O · E COM(MISSARI)O · 1502 E 1503

The stemma if preserved would have been blazoned: *Gules*, a fess *argent* charged with a lion passant *sable*.

Robbia School.

Bibl.:

C., s.v. Lapi.

170 STEMMA OF PAOLO DI NICCOLÒ FRESCOBALDI. 1503.
Galluzzo, Palazzo del Podestà. Photo., Private.

Within a wreath irregularly composed of fruit, wheat, but chiefly of leaves, against a flat plate, is a lily-capped Tuscan shield (Fig. 132) bearing the Frescobaldi arms: *Gules*, three chess-rooks *argent*, a chief *or*.

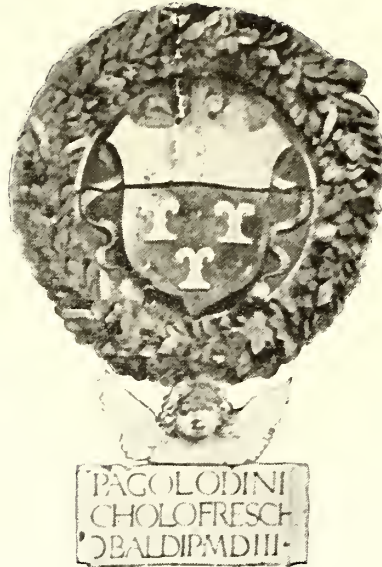


FIG. 132. PAOLO FRESCOBALDI.

Below, is a winged cherub above a horizontal scroll inscribed:

PAGOLO DI NI
CHOLO FRESCH
OBALDI ▲ P(ODEST)A ▲ MDIII

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Frescobaldi; W., 140.

171 STEMMA OF SIMONE DI BERNARDO DEL NERO. 1503.
Volterra, Palazzo dei Priori. Photo., Private.

Within a continuous wreath of fruit and flowers irregularly composed set on a concave blue disk, is a kite shaped shield (Fig. 133) bearing the del Nero arms: *Sable*, a greyhound salient *argent*, collared *gules* with ornaments *or*.

Below, a rectangular tablet with plain architectural frame is inscribed :

SIMONE + DI BE

RNARDO + DI SI

MONE + DEL NER

O + CA(PITAN)O + E C(O)M(MISSARI)O + 1503

Simone di Bernardo di Simone del Nero was Prior of Florence in 1489 and in 1501. His father was one of the twenty sent to Volterra to quell the rebellion of 1472.

Atelier of Giovanni della Robbia.



FIG. 133. SIMONE DEL NERO.

Bibl. :

C., s.v. Nero (del) (gives the arms as *Gules*, a greyhound salient *argent*, etc.) ; P., 657.

172 STEMMA OF THE ROSSI FAMILY. c. 1503. Signa, S. Mauro.
Photo., Private.

On the console of a ciborio from the atelier of Benedetto Buglioni is a modified kite shaped shield bearing the Rossi arms: *Argent*, a tree proper terraced *gules*.

Bibl. :

Carocci, *Valdarno*, 18, 22 ; C., s.v. Rossi.

- 173** STEMMA OF CARDINAL GIOVANNI DE' MEDICI AND OF BOLSENA. c. 1504. Bolsena, Collegiata di S. Cristina. Photo., Alinari, 11711.

(1) At the dexter end of the predella (Fig. 134) of an elaborate ciborio

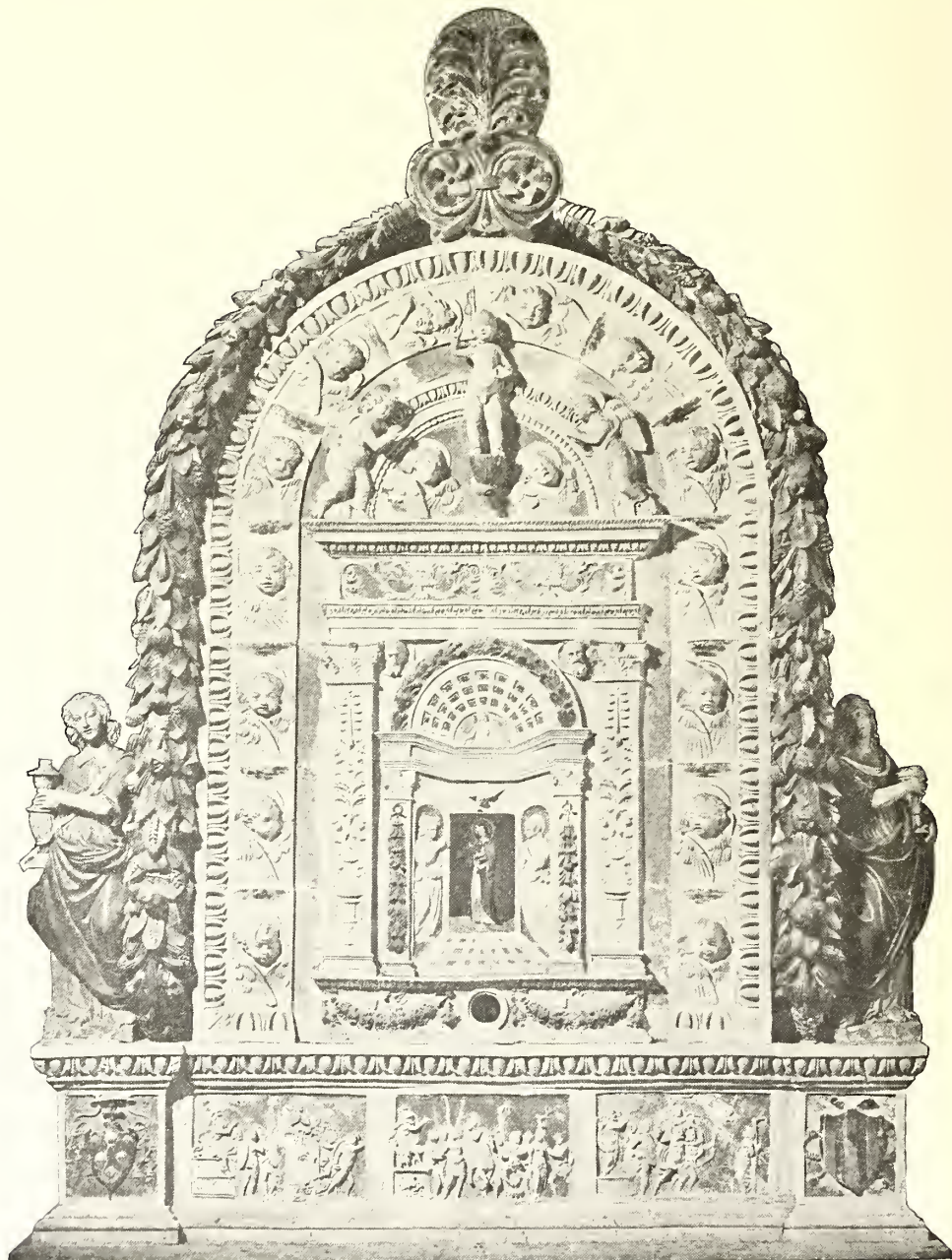


FIG. 134. MEDICI AND BOLSENA ARMS.

are the arms of Cardinal Giovanni de'Medici (later Leo X), who was established at Bolsena as Cardinal Legate from 1503 to 1512. A long cross is set behind the shield and over it a Cardinal's hat with its pendent tassels. A lily-capped Tuscan shield displays the five Medici torteaux in orle, and in chief a hurt.

(2) At the sinister end, on a Tuscan shield is the stemma of the city of Bolsena: *Gules*, three pallets *or*.

By Benedetto Buglioni.

Bibl.:

C-M., 228 No. 141; C., s.v. Medici; R., *D. R.*, 231-232; *Sc. Fl.*, IV, 50, 52; Zampi, 1-9.

174 STEMMA OF BOLSENA. C. 1504. Bolsena, Collegiata di S. Cristina. Photo., Alinari, 11704-11705.

Above the portal of the church is a lunette representing S. Cristina and S. Georgio. The latter is provided with a kite shaped shield, bearing the arms of Bolsena: *Gules*, three pallets *or*.

Bibl.:

C-M., 228, No. 142; Cr., 334.

175 STEMMA OF BARTOLOMMEO GAETANI. 1504. Fabbrica di Peccioli, Pieve di S. Maria. Photo., Private.

At either end of the predella of the large altarpiece is a Tuscan shield (Fig. 135) bearing the Gaetani arms: Per pale, dexter, quarterly *argent* (1 and 4) and *gules* (2 and 3); sinister, paly of four *gules* and *or*. The pallets are not displayed in the same way as on the Gaetani-Minerbetti stemma in the Museo Nazionale, no. 43.

The name of the donor and the date are inscribed in two tablets also on the predella:

QVESTA ▲ TAVOLA
A FATA ▲ FARE ▲ BAR
TOLOMEO DI BAR
OLOMEO ▲ GAETANI

ANNO ▲ DOMINI
INCARNATION
IS ▲ MCCCCCHII

Atelier of Benedetto Buglioni.



FIG. 135. BARTOLOMMEO GAETANI.

Bibl.:

C., s.v. Gaetani.

176 FIVE STEMMI OF PODESTÀ. FABBRICA DI PECCIOLI.
c. 1504.

Much damaged, high up, difficult to photograph or to describe.

Bibl.:

Cr., 351.

177 STEMMA OF THE CASAVECCHIA FAMILY. c. 1504. S.
Casciano, S. Maria a Casavecchia. Photo., Alinari, 10087.

(1) At either end of the predella (Fig. 136) of the altarpiece of the Assumption is a French shield containing the Da Casavecchia arms: *Azure*, three lilies, 2 and 1, *or*; with a bordure of the second.

(2). In the atrium of the Canonica is a medallion framed with a wreath of fruit and flowers and animalculi enclosing a shield bearing the Da Casavecchia arms as described above.

By Benedetto Buglioni.

Bibl.:

Carocci, *San Casciano*, 62.; C-M., 254, No. 316.



FIG. 136. CASAVECCHIA.

178 STEMMA OF FRANCESCO VOLPINI. 1504. Tizzano-Dicomano, S. Andrea. Photo., Private.

At either end of the predella of the altarpiece of the Madonna enthroned and Saints is a kite shaped shield (Fig. 137) bearing the arms of Francesco Volpini: Per fess, in a chief *argent* a lily *gules* above a wolf passant proper (not glazed), a base *azure*.

The individual and date are indicated in the inscription also on the predella:



FIG. 137. FRANCESCO VOLPINI.

OB NIMIAM · AC DEBITAM REVERENTIAM · SACRI
CVLTVS · FRANCISCVS · VVOLPINVS · QVO
TEMPORE · HVIVS · ECCLESIAE · RECTOR · PREFVIT ·
BEATE · VIRGINI · AC · DIVO ANDREE · CETERISQVE · SAN
CTIS · QVORVM · HIC · EXISTANT · IMAGINES · PRESE
NS · OPVS · MIRA ARTE · COMPOSITVM · PIA · RELIGIONE
DICAVIT · ANNO · DOMINICE · INCARNATIONIS
MCCCCCHII TERTIO(die ante) · NONAS · AVGVSTI
By Benedetto Buglioni.

Bibl. :

C., s.v. Volpini.

- 179** EMBLEM OF THE MONTOLIVETANI. c. 1504. (1) Petrig-
nano, S. Ansano, Photo., Private; (2) Monteoliveto Maggiore, Ab-
bazia. Photo., Alinari, 9152; Lombardi, 1543.

(1) At either end of the predella of the altarpiece of S. Antonio and S. Sebastiano, enclosed in rectangles are the insignia of the monastery at Montoliveto: *Azure*, a mount of three tops *or* sprouting with olive branches *vert* and surmounted by a cross *gules*.



FIG. 138. MONTEOLIVETO.

(2) These arms also occur on Giovanni della Robbia's throne of the Madonna at Montoliveto (Fig. 138), and suggest that the church at Petrignano was one of its dependencies.

Atelier of Benedetto Buglioni.

Bibl.:

Guardabassi, 44: Cr., 240.

180 EMBLEM OF THE OPERA. c. 1504. Antona (Carrara), S. Gemignano. Photo., Private.

At either end of the predella of the altarpiece of the Madonna enthroned with Saints is a Tuscan shield on which is inscribed in blue letters on white OP(ER)A, indicating that the commissioners of the altarpiece were the vestry, known as the Opera or the Operarii of the church.

By Benedetto Buglioni.

Bibl.:

Mazzini, 10-13.

181 STEMMA OF FRANCESCO DI ZANOBI SERFRANCESCHI.
1505. Radda, Palazzo Pretorio. Photo., Private.

On a rectangular tablet, framed with plain mouldings, is set a kite shaped shield (Fig. 139) surrounded by floral scrolls and bearing the Serfran-



FIG. 139. SERFRANCESCHI.

ceschi arms: *Or*, a lion rampant *sable*, in base three mounts *gules*, over all a bend of France ancient.

Below, on a plain rectangular tablet, is inscribed:

FRANCESCO DI Z
ANOBI DI IACHOPO
SERFRANCESCHI ► P(ODEST)A ►
E ► CH(APITAN)O ► MCCCCCV +

Atelier of Giovanni della Robbia.

Bibl.:

W., 173-174.

182 STEMMA OF GIOVANNI JACOPI. 1505. San Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

On a tournament shield (Fig. 140) unframed but upheld by two hands, is the Jacopi stemma: *Or*, a boar *sable* girt *argent*.

Beneath is a horizontal scroll inscribed:

GIOVANNI ♦ IACO
PI ♦ VICARIO ♦ E ♦
CONMISSARIO
♦ 1505 ♦



FIG. 140. „GIOVANNI JACOBI.

Crollalanza gives the Jacopi arms as a roundel *argent* charged with a cross *gules*, surrounded by two rings *vert* and *sable*. The Princeton Prioristà pictures a black boar girt *argent* in a field *or* as the arms of the Veneri family. The Porcellini arms exhibit a black boar rampant on a field of silver. But Mr. Rufus G. Mather writes me that Roselli's *Sepoltuario* and the Florentine Prioristà give the Jacopi arms as they are displayed at San Giovanni in Valdarno.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Jacopi; P., 479; Rosselli, *Sepoltuario*.

183 STEMMA OF LUTOZZO DI PIERO NASI. 1505. Volterra, Palazzo dei Priori. Photo., Private.

Within a continuous wreath of fruit and flowers of triplex composition,

set on a concave disk imitating red porphyry, is a lily-capped Tuscan shield (Fig. 141) bearing the Nasi arms: *Azure*, a fess *argent* accompanied by three wheels of the same. 2 in chief, 1 in base.



FIG. 141. LUTOZZO NASI.

Below is a horizontal scroll inscribed:

LVTOZZO ♦ DI
 PIERO ♦ DI LUTO
 ZZO ♦ NASI ♦ CA(PITAN)O
 E C(O)M(MISSARIO)O ♦ 1504 ♦ 1505 ♦

Lutozzo di Piero di Lutozzo Nasi was a Prior of Florence in 1512 and 1529.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Nasi; P., 307-308.

184 STEMMA OF GIOVENCO DI GIULIANO DE'MEDICI. 1506.
 Pieve San Stefano. Palazzo Comunale. Photo., Private.

This stemma seems to have been the object of especial care. The wreath irregularly composed of fruit and flowers is bound by a broad white band at the base. From this band the motion of the wreath is developed in both

directions, meeting at the top. Within the wreath is an egg and dart moulding, then a white plate bearing a lily-capped Tuscan shield (Fig. 142)



FIG. 142. GIOVENCO DE' MEDICI.

surrounded by floral scrolls. The shield bears the Medici arms: *Or*, six torteaux in orle.

Below, the hands of a cherub unroll a curved scroll inscribed:

GIOVENCHO · DI G(I)V
LIANO · DE MEDICI ·
VICHARIO · MCCCCCV
· E · MCCCCVI

There were two of the Medici family who bore the name Giovenco di Giuliano. This was probably the later one.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Medici; Litta, s.v. Medici, Tav. XVII.

185 STEMMA OF ANDREA DI BESE ARDINGHELLI. 1507.

Buggiano Alto (near Pescia). Municipio. Photo., Private.

Removed from the Castello. On a rectangular tablet, against a green background is set a floriated Tuscan shield (Fig. 143) bearing the Ardinghelli arms: *Or*, a cross lozengy, *vert* and *argent*. The lower part of the frame broadened is inscribed:

ANDREA ♦ DI BESE
ARDINGHELGLI ♦
P(ODEST)A ♦ 1506 ♦ E ♦ 1507 ♦

This family was well represented in high offices in Florence.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Ardinghelli; Cr., 335; P., 34-37; W., 126.

186 STEMMA OF BERNARDO DI BERNARDO GLASINI. 1507.

Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

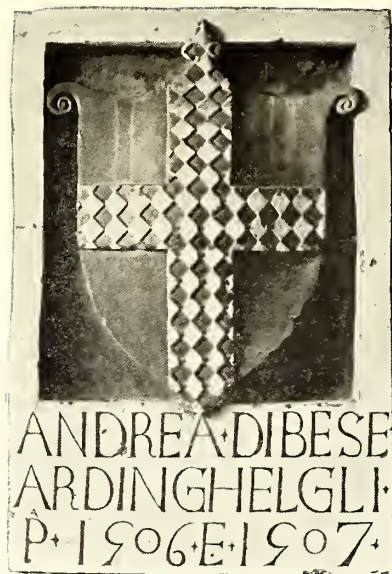


FIG. 143. ANDREA ARDINGHELLI.

Within a wreath of continuous, irregularly composed bunches of fruit and flowers, on a flat plate is a Tuscan shield (Fig. 144) bearing the Glasini arms: *Azure*(?), a bend embattled, counterembattled *or*(?).

Below, a white horizontal scroll is inscribed:

BERNARDO ✦ DI
BERNARDO ✦
DI NICHOLO ✦
DEL GLASINI ✦
CH(APITAN)O ✦ E COM(MISSARI)O ✦ 1507

Robbia School.

187 STEMMA OF ALESSANDRO DI GINO GINORI. 1507. Castiglione-Fiorentino, Municipio. Photo., Private.

Within a rectangular frame is set a Tuscan shield (Fig. 145) bearing the Ginori arms: *Azure*, a bend *or* charged with three mullets of eight points of the field. In chief a Florentine lily.

Below a wingless putto unfolds a horizontal scroll inscribed:

ALESSANDRO
DI GINO ✦ DI GV
LIANO ✦ GINORI
✦ P(ODEST)A ✦ E ✦ CH(APITAN)O ✦ 1507



FIG. 144. BERNARDO GLASINI.

Alessandro Ginori was a Prior of Florence in 1488 and 1501. His father Gino was Vicario and Commissario at S. Giovanni in Valdarno in 1489 and 1490.

Atelier of Andrea della Robbia.

Bibl.:

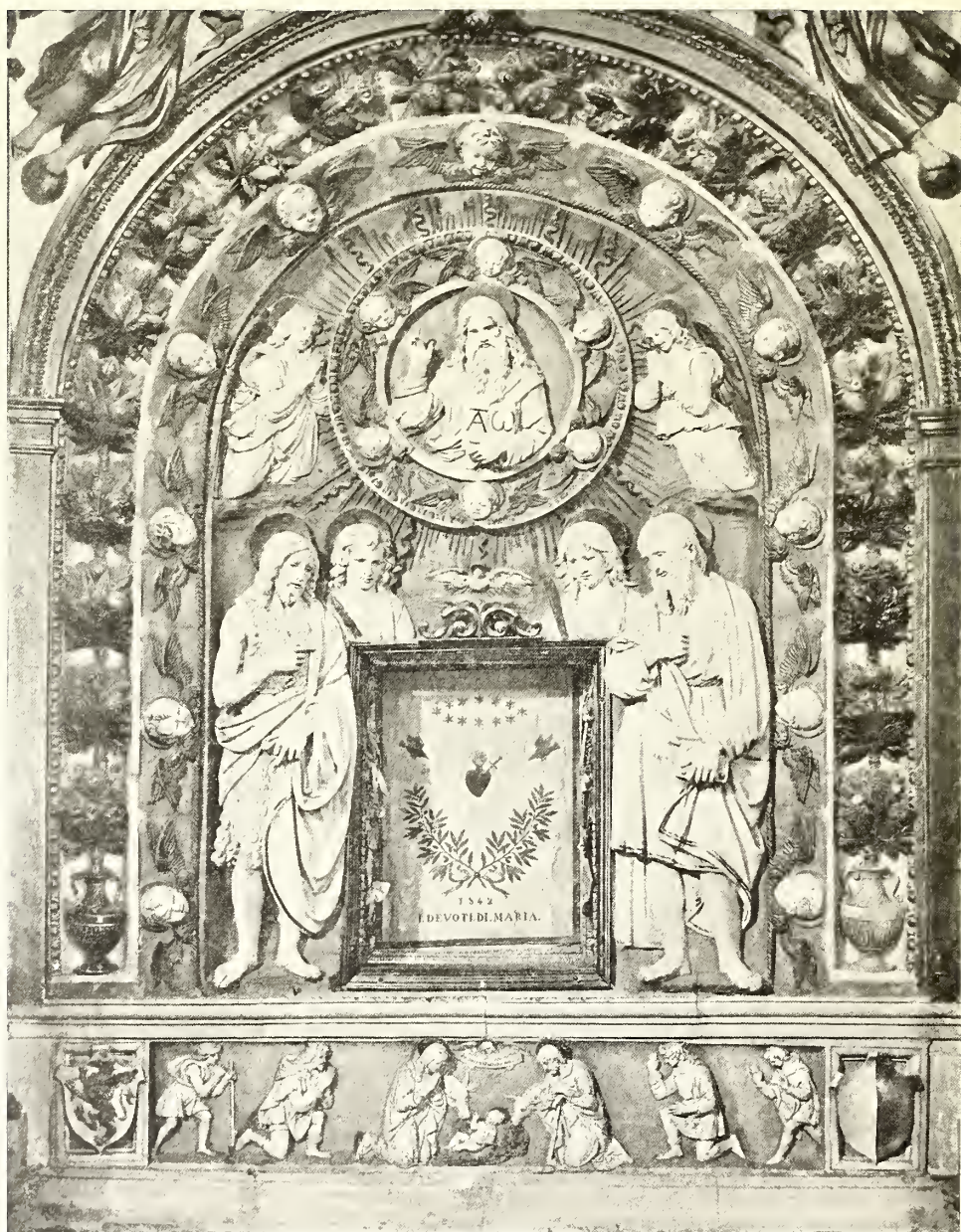
C., s.v. Ginori; P., 460-462.



FIG. 145. ALESSANDRO GINORI.

- 188** STEMMA OF MONTEPULCIANO. c. 1507. Montepulciano, S. Maria delle Grazie. Photos., Alinari, 9193; Lombardi, 1481.

At either end of the predella of the altarpiece representing God the Father and Saints is a Tuscan shield (Fig. 146). The shield at the dexter end displays the arms of the town of Montepulciano: *Argent*, a griffin segreant *gules*. With other tinctures, this might be the stemma of Perugia, or of the Martelli or the Franciotti family. As this does not appear to be



F.G. 146. MONTEPULCIANO.

a civic monument, it is possible that the arms here displayed are the arms of a donor who happened to bear the same arms as the town of Montepulciano. In which case the arms at the sinister end: Per pale, *argent* and *gules*, would represent the arms of his wife.

Atelier of Andrea della Robbia.

Bibl.:

Amati, *Dis. Cor.*, s.v. Montepulciano; C-M., 239 No. 210; Passerini, 175.

- 189** STEMMA OF THE CHELI FAMILY. c. 1507. Gallicano, S. Jacopo. Photo., Alinari, 8196.

At either end of the predella of the altarpiece representing the Madonna enthroned with Saints are Tuscan shields containing the much effaced coats of arms of the Cheli family of Gallicano: *Azure*, a cock with a spike of millet in its mouth. This information was sent to Mr. Mather by the Pievano of the church, Monsignor Massimo Nobili.

Atelier of Andrea della Robbia.

Bibl.:

R., *D. R.*, 233-234; *Sc. Fl.*, IV, 51, 53-54.

- 190** STEMMA OF SER NICCOLÒ DI GIOVANNI POSI. 1507. Montalcino, Ospedale, già S. Francesco. Photo., Lombardi, 1514.

In 1507 Ser Niccolò Posi set up an altarpiece for the welfare of his wife's soul and for that of her parents. The predella is inscribed:

S(ER) NICHOLAVS · POSI · IOH(ANN)IS · DE POSIS · P(R)O
ANIMA · BATISTE · SVE · VXXORIS · ET · D(OMIN)E ·
PETRE · ET · FRANC(ESCH)I · DE
BARRATIS · P(AT)RIS · ET · MATRIS · IP(S)IVS · BATISTE · ET
AD EORVM · LAVDE(M) · FIERI · FECIT · MDVII

At each end of the predella on oval shields (Fig. 147) are displayed the Posi arms: Per bend embattled, *azure* (chief) charged with a rose *argent*, and *gules* (base).

At each end of the lower line of the inscription is an emblem capped with a cross.

Atelier of Andrea della Robbia.

Bibl.:

Brogi, *Invent.*, 249.



FIG. 147. NICCOLÒ POSI.

191 EMBLEM OF DINO DA RADICOFANI AND STEMMA OF THE MUTA FAMILY. c. 1507. Radicofani, S. Pietro. Photo., Private.

The predella of the altarpiece of the Madonna between S. Michele and S. Caterina of Alexandria, contains two stemmi which I have not positively deciphered (Fig. 148). The dexter shield contains a circle divided per fess, in chief two crosslets, in base the letter D, the whole surmounted by a cross. Possibly this is the emblem of Dino da Radicofani, who became archbishop of Genoa and then of Pisa. At the sinister end the arms are: *Azure* an eagle *sable* regardant a sun *or*—possibly the arms of the Muta family, originally from Orvieto.

Atelier of Andrea della Robbia.



FIG. 148. DINO EMBLEM AND MUTA ARMS.

Bibl. :

Brogi, *Invent.*, 437; C., s.v. Muta; Repetti, s.v. Radicofani.

192 STEMMA OF GIULIANO DI LUCA CARNESECCHI. 1507.
Galluzzo, Palazzo del Podestà. Photo., Private.

Within a rectangular frame is a beribboned oval shield (Fig. 149) bearing the Carnesecchi arms: *Azure*, charged with a chess-rook *or*, a chief bendy *azure* and *or*. In the lower, broadened part of the frame is inscribed:

GIVLIANO ▲ DI LVCH

A ▲ CHARNESECHI ·

PO(DESTA) · 1506 1507

Giuliano appears not to have held the office of Prior in Florence.
Robbia School.

Bibl. :

Carocci, *Galluzzo*, 39; C., s.v. Carnesecchi; P, 302-305.

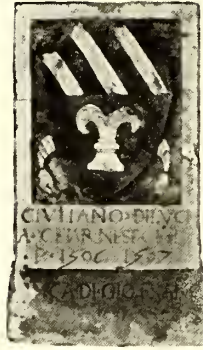


FIG. 149. GIULIANO CARNESECCHI.

193 STEMMA OF BARTOLOMMEO DI NICCOLÒ UGOLINI.
1507. Cutigliano, Palazzo Pretorio. Photo., Private.

On a rectangular tablet framed with plain mouldings is set a Tuscan shield with apices rolled forward bearing the Ugolini arms: *Per bend or* (chief) and *azure* (base) with two leopards passant counterchanged.

Below is a rectangular tablet inscribed:

BARTOLOMEO DI NICHOLO
VGOLINI CH(A)P(ITAN)O · MDVII

Bartolommeo di Niccolò di Georgio di Niccolò di Luca Ugolini was a Prior in Florence in 1514.

Wills gives the Ugolini arms: *Argent*, semé of estoiles *gules*, a lion rampant the same.

Robbia School.

Bibl.:

C., s.v. Ugolini; P., 502-503; W., 182.

194 STEMMA OF THE CATTANI FAMILY. c. 1507. Florence,
Museo di S. Marco, Font, formerly at Camoggiano. Photo., Private.

On the frieze of the font is painted an oval shield bearing the Cattani arms: *Sable*, a pale *argent* accompanied by two stars of eight points of the same. The Cattani family enjoyed the patronage of the church at Camoggiano. Possibly the individual who presented the font was Urbano di Urbano di Ubaldo Cattani, a Prior in Florence in 1495.

Robbia School.

Bibl.:

Carocci, *Boll. d'Arte*, V(1911), 381, 384; C., s.v. Cattani; Marcotti, 375; P., 399-400; Repetti, s.v. Camoggiano.

- 195** STEMMA OF ANTONIO-FRANCESCO SCALI. 1507. Scarperia, Palazzo Vicariato. Photo., Private.

From a white band at base a wreath of continuous, triplex composition of fruit, wheat, and flowers, proceeds in both directions to the top where is set a large white flower. The wreath encloses a flat plate on which is set



FIG. 150. ANTONIO SCALI.

a Tuscan shield (Fig. 150) bearing the Scali arms: *Azure*, a ladder of three rungs in pale *or*.

Below, a winged cherub unfolds a curved scroll on which is inscribed:

ANTONIO ▲ FRAN
CIESCHO ▲ DI BA
RTOLOMEO ISCH
ALI ▲ VICH(ARI)O ▲ MCCCCCVII

Antonio-Francesco di Bartolommeo di Luigi Scali had been Prior in Florence in 1480 and 1496, and Capitano and Commissario at Borgo San Sepolcro in 1501.

Robbia School.

Bibl.:

C., s.v. Scali; P., 597.

- 196** STEMMA OF GUGLIELMO D'ANTONIO ALESSANDRI. 1507. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, and wheat arranged in roughly triplex groups, separated by an egg and dart moulding, is a disk on which is set a Tuscan shield (Fig. 151), beribboned, containing the stemma of the Alessandri family: *Azure*, a double-headed lamb, passant *argent*: in chief a serpent *gules*.



FIG. 151. GUGLIELMO ALESSANDRI.

Below is a horizontal scroll inscribed:

GUGLIELMO ▲ DAN
 TONIO ▲ DI M(ESSER) AL
 ESA(N)DRO ▲ DELLI
 ALESA(N)DRI ▲ VIC(ARI)O ▲ ET
 COM(MISSARI)O 1506 1507

Guglielmo d'Antonio di Messer Alessandro d'Ugo di Bartolo Alessandri became a Prior in Florence in 1516.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Alessandri; P., 47, 455-457; W., 125.

197 STEMMA OF ANTONIO DI LIONE CASTELLANI. 1507.
 Pieve San Stefano, Palazzo Comunale. Photo., Private.

The wreath is bound at the base by broad white ribbons, from which an irregular succession of fruit and flowers moves to left and right meeting at the top of the medallion, which is marked by a large white flower. Against a flat blue plate is set a Tuscan shield (Fig. 152) beribboned, bear-

ing the Castellani arms: *Argent*, a castle embattled and flanked by two towers *gules*.

Below, two hands unfold a curved scroll inscribed:

ANTONIO DI LIO
NE CHASTELLANI
VICH(ARI)O MCCCCCVII

Many members of this family held high office in Florence.
Robbia School.

Bibl.:

C., s.v. Castellani; P., 368.



FIG. 152. ANTONIO CASTELLANI.

- 198** STEMMMA OF GIOVANNI D'ANTONIO PERUZZI. 1507.
S. Giovanni in Valdarno. Palazzo Pretorio. Photo., Alinari, No. 9846.

Within a wreath of fruit, flowers, and wheat of irregularly triplex composition, set against a concave disk which imitates red porphyry is a Tuscan shield (Fig. 153) bearing the Peruzzi arms: *Azure*, eight pears *or*. The number of pears, according to Crollanza and Wills, should be six, but Italian heraldry exhibits much freedom of details.

Below is a horizontal scroll inscribed:

GIOVANNI + DAN
TONIO + DI GOV
ANNI + PERVZZI
VIC(A)RIO + LANN(O) + MDVII

Giovanni d'Antonio di Giovanni Peruzzi was a Prior of Florencè in 1499 and 1527.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Peruzzi; P., 86-88; W., 164.

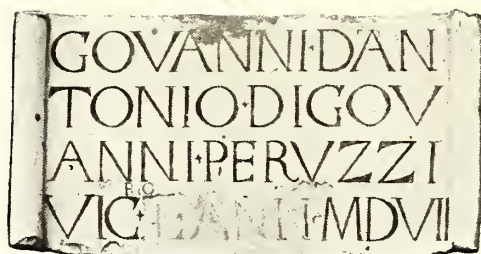


FIG. 153. GIOVANNI PERUZZI.

- 199** STEMMA OF NERI DI FILIPPO RINUCCINI. 1507. Lari, Castello, Cortile. Photo., Alinari, 8708.

Within a wreath composed of continuous series of bunches of fruit and flowers is set a Tuscan shield with apices bent forward and rolled back containing the Rinuccini arms: *Argent*, a bend fusilly *azure*, in chief a label of five points *gules*.

Below is a horizontal scroll inscribed:

NERI DI PHILIPPO

RINVCCINI

VIC(ARIO) ET COM(MISSARIO) MDVII

Neri's son Filippo di Neri di Filippo Rinuccini became a Prior in Florence in 1510.

Robbia School.

Bibl.:

C., s.v. Rinuccini; P., 311; W., 169.

- 200** STEMMA POSSIBLY OF THE SCARAPUCCI FAMILY. 1507.
Florence, Castello di Vincigliata.

Scott, *Vincigliata*, p. 40 notes a stemma in maiolica with the device "a star and a lion's jaw" signed V. B. 1507. Mr. Mather writes: "This seems to me a misprint. A star and lion's paw occurs several times in Florentine heraldry, as for instance, the Scarapucci arms are *Azure*, a star and lion's paw in a bend *or*."

- 201** EMBLEM OF S. MARIA DELLA QUERCIA. 1508. Viterbo,
S. Maria della Quercia. Photos., Alinari, 11847; Moscioni, 4256.

For the protection of his vineyard a pious peasant ordered an artist known as Monetto to paint for him an image of the Madonna. This he executed on a roof tile which was suspended from an oak tree by the roadside. The miracles which this Madonna della Quercia performed are related in a series of frescoes in the Palazzo Comunale at Viterbo. This ancient image has disappeared, but for the church built on the site of the oak tree Andrea della Robbia was commissioned in 1507 and 1508 to make three lunettes. The central one shows the Madonna behind whom are represented branches of the celebrated oak (Fig. 154).

By Andrea della Robbia.

Bibl.:

C-M., 257-258 No. 340; Cr., 196-197; M., *Sc. Mag.*, 1893, 683; Mortier-Ferretti, 87, 154; Pinzi, *A. S. A.*, III (1890), 300-332 (Doc.); R., *D. R.*, 210; *Sc. Fl.*, III, 177-179.

- 202** EMBLEM OF S. TOMMASO D'AQUINO. 1508. Viterbo,
S. Maria della Quercia. Photos., Alinari, 11849; Brogi, 18345.

The archives of S. Maria della Quercia show that in 1507-1508 Andrea della Robbia was paid for the three lunettes above the entrance doors. The lunette to the right represents S. Tommaso d'Aquino between two angels. He is represented as the founder of the order (Dominican) bearing in his right hand a church or monastery, in his left a book. After his death he is said to have appeared with a sun or radiating star on his breast and is here so portrayed (Fig. 155). Fra Angelico usually distinguishes the sun by a central disk with or without facial characters and so represents it on the breast of S. Tommaso (see Schottmüller, *Fra Angelico*, pls. 2, 98, 103, 189), but Andrea della Robbia represents it here



FIG. 154. S. MARIA DELLA QUERCIA.



FIG. 155. EMBLEM OF S. TOMMASO D'AQUINO.

as a star, one of the rays of which points to the model of a church which S. Tommaso holds.

By Andrea della Robbia.

Bibl.:

Cahier, *Char. d. Saints*, I, 98, 390 note 4; M., *Sc. Mag.* (1893), 683; Mortier-Ferretti, 155; Pinzi, *A. S. A.*, III (1890), 300-332 (Doc.).




FIG. 156. ANTONIO RUCELLAI.

- 203** STEMMA OF ANTONIO DI GIOVANNI RUCELLAI. 1508.
Pistoia, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers and wheat, of triplex bunches separated by fluted ribbons set diagonally is a Tuscan shield (Fig. 156) bearing the Rucellai arms: Per bend, in a chief *gules* a lion passant *argent*; a base barry indented *azure* and *or*.

Below, a cherub bears the inscription

▼ ANTONIO DI GIO
VANNI DANTONI
O RVCELLAI ▼ P(ODEST)A ▼ M
CCCCCVIII 

Antonio di Giovanni d'Antonio di Giovanni Rucellai was a Prior in Florence in 1506.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Rucellai; P., 257-260; W., 170.

- 204** STEMMA OF LODOVICO DI LODOVICO GIANDONATI.
1508. Cutigliano, Palazzo Pretorio. Photo., Private.

Within an irregularly composed wreath and an inner egg and dart moulding, set on a flat plate, is a beribboned Tuscan shield bearing the Giandonati arms: Per fess, *argent* (chief) and *gules* (base).

Below a cherub supports the inscription:

LODOVICO DI
LODOVICO GIANDONATI
CAP(ITAN)O ET COM(MISSARI)O 1508.

The Giandonati family furnished six Priors to Florence.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Giandonati; P., 570.

- 205** STEMMA OF THE GIANDONATI FAMILY. c. 1508. S. Casciano, S. Giovanni in Sugana. Photo., Alinari, 10089.

On the predella of the altarpiece of the Madonna enthroned with Saints are two Tuscan shields bearing the Giandonati arms: Per fess, *azure*

(chief) and *gules* (base). It is possible that the individual here indicated was Lodovico Giandonati, who, as Capitano and Commissario at Cutigliano in 1508 and Vicario at Pescia in 1521, was a patron of the Della Robbias.

By Benedetto Buglioni.

Bibl.:

Carocci, *S. Casciano*, 157-158; C-M., 250 no. 285; C., s.v. Giandonati; P., 570.

206 STEMMI OF THE GIANDONATI FAMILY. c. 1508. S. Casciano. S. Giovanni in Sugana, Canonica.

In the vaults, walls, and over the doors of the cortile of the canonica are many stemmi of the Giandonati family. Some are in stone, others in Robbia ware. Of these the most important is over a door on the ground floor. It is in form a medallion, framed with a wreath of fruit and enclosing a Tuscan shield bearing the Giandonati arms: Per fess, *azure* (chief) and *gules* (base).

The Giandonati family were patrons of this church. One at least held the office of Pievano. Many were buried here.

By Benedetto Buglioni.

Bibl.:

Carocci, *S. Casciano*, 156-159; C., s.v. Giandonati; P., 570.

207 STEMMA OF GUGLIELMO d'ALOISI SPINI. 1508. Cutigliano, Palazzo Pretorio. Photo., Private.

Within a continuous, irregularly composed wreath of fruit and flowers, against a flat plate, is set a lily-capped Tuscan shield bearing the arms: Barry nebuly *or* and *gules*.

Below, a cherub upholds a curved scroll inscribed:

CHVGLIELMO DI LV...SI

(DI) ANTONIO ISPINI

CH(APITAN)O E COM(MISSARI)O MDVIII

Guglielmo d'Aloisi d'Antonio d'Angelo Spini belonged to a family which held high office in Florence.

Robbia School.

Document:

Chapitanj Montanee pistoriij Cū

Debet facere continuā re-	Duobus Notarijs	Cum salario lib (rarum)
sid(entiam)	Duobus Domicellis	1403 s 9 d(en.) 10 de
in scō Marcello n(isi)	xij famulis inter quos sint	quibus
al(ite)r		sibi solvantur l 675
deliberabitur p(er) d(om-	Tres balistarij	Comunj pistoriij et
in)os		
p(rior)es alib vetere c 233	Tribus equis	Residū p(er) Comj dietj
.....		Capj subiecta
.....		

Guglielmus aloysij ant' angeli despinis p(ro) 6 mensibus 23 Marzii 1507
[Arch. di stato. Registrum Extrinsecorum, 1505-1529 segnato Tratte Cod.
71, c. 13]

Bibl.:

C., s.v. Spini; W., 175.



FIG. 157. FILIPPO PERUZZI.

208 STEMMA OF FILIPPO DI GIOVANNI PERUZZI. 1508.
Scarperia. Palazzo del Vicariato. Photo., Private.

Within a wreath irregularly composed of fruit, wheat, and flowers, with an inner egg and dart moulding, on a flat plate is a beribboned Tuscan shield (Fig. 157) bearing the Peruzzi arms: *Azure*, six pears, three, two and one *or*.

Below, on a rectangular, filleted tablet, is inscribed:

▲ FILIPPO ▲ DI GIOV
ANNI ▲ PERUZI
▲ V(ICARI)O ▲ ET ▲ 1507 ▲ 1508

Filippo di Giovanni di Rinieri Peruzzi was a Prior in Florence in 1503. Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Peruzzi; P., 86-88; W., 164.

209 STEMMA OF THE GERINI FAMILY. c. 1508. Paris, Musée de Cluny, No. 3095.

In the centre of a console is a beribbioned Tuscan shield bearing the Gerini arms: *Azure*, a wheel between three lion heads, 2 and 1, *or*.

Bibl.:

DuSommerard, *Cat.*, 256 No. 3095; P., 795-796 (*Azure*, a wheel and three increscent moons *or*); W., 141.

210 EMBLEM OF JESUS. 1508. Massa Carrara, Duomo, S. Francesco. Photo., Private.

Beneath some fragments of a Nativity attributed to Benedetto Buglioni, but more likely to have been made by some other member of the Robbia School, is a medallion framed by a scanty olive wreath and containing, against a blue background in yellow, the letters Y H S. Both frame and lettering are quite different from Benedetto Buglioni's Emblem of Jesus in S. Pietro in Perugia.

School of Andrea della Robbia.

Bibl.:

Mazzini, 1-10, (Doc.).

211 STEMMA OF THE STROZZI AND DEL BENINO FAMILIES. c. 1508. Florence, Palazzo Canigiani. Photo., Alinari, 17075.

On the predella of the relief of the Madonna and Child and S. Giovannino, a free copy of Raphael's *La Belle Jardinière* (1507), on Tuscan shields (Fig. 158) are two coats of arms. The dexter shield bears the Strozzi arms: *Or*, on a fess *gules* three increscent moons *argent*. The sinister shield bears the Del Benino arms: *Argent*, a unicorn rampant *gules*. The Strozzi and Del Benino families intermarried several times. In 1460 Leonardo di Stagio Strozzi married Violante di Niccolò di Noferi Benini; in 1488 Piero di Leonardo di Piero del Benino married Alessandra di Lorenzo di Matteo Strozzi; and in 1538 Matteo di Giovanni di Matteo

Strozzi married Diamante di Raffaello del Benino. On account of the resemblance to Raphael's painting and because of the shape of the shield, this relief may be assigned to about 1508.



FIG. 158. STROZZI AND BENINO ARMS.

Bibl. :

Archivio di Stato. Carte Pucci, Sec. XVIII, Fam. Strozzi; also Carte Dei, sec. XVIII Fam. Strozzi; C., s.v. Strozzi, Benino; Cr., 233; Litta, IX, Tav. 2, 17, 18; P., 92-96; 424; R., *D. R.*, 257; *Sc. Fl.*, IV, p. VIII, 63.

212 STEMMMA OF THE STROZZI FAMILY. c. 1508. Ponte a Mensola, Villa di Querceto.

Recorded by Miss Cruttwell, p. 352, as in the Villa di Querceto, owned by the Marchese Riccardo Strozzi. The Strozzi arms are: *Or*, on a fess *gules* three moons increscent *argent*.

Bibl.:

C., s.v. Strozzi; P., 92-96; W., 176.

- 213** STEMMA OF THE GHETTINI FAMILY. c. 1508. Florence, Museo Nazionale, No. 56. Photos., Alinari, 2777; Brogi, 9480.

At either end of the predella of the altarpiece of the Nativity and Saints (No. 56 in Mus. Naz.) is a beribboned Tuscan shield (Fig. 159) bearing the Ghettni arms: *Azure*, three mounts of three summits *or*, 2 and 1, separated by a bend ondy of the same; in chief a label of Anjou, *gules* with three lilies *or*.

By Benedetto Buglioni.

Bibl.:

C-M., 160, 237 No. 199; M., *D. R. A.*, 153, Fig. 61; Supino, 448, No. 56.

- 214** STEMMA OF THE BUSINI AND ANTELLA OR BERLINGHIERI FAMILIES. c. 1508. Florence, (near), Vincigliata, Cappella del Castello. Photo., Alinari, 3334; Brogi, 9142.

On the pedestal of the vase containing lilies in the Annunciation lunette are two shields, (1) one of French type, containing the Busini arms: Barry indented *or* and *azure*, a bend *gules* charged with three roses *argent*; (2) a Tuscan shield with the Antella arms: *Argent*, a chevron *gules*; or possibly the Berlinghieri arms: *Argent*, a chevron *azure*. There was a union of the Busini and Antella families; and in 1508 a marriage between Francesco d'Antonio di Francesco Busini and Cammilla di Francesco di Niccolò Berlinghieri.

Document:

"fran^{co} d'Ant^o di fran^{co} Busini

Cammilla di fran^{co} di Niccolò Berlinghieri"

[Arch. di Stato. Ancisa, G. G., c. 327]

Bibl.:

C-M., 119, 214 No. 54, 257, No. 339; C., s.v. Antella, Busini; P., 51-54; 471-472; R., *D. R.*, 247; Scott, 71; W., 132.

- 215** STEMMA OF THE CORTIGIANI FAMILY. c. 1508. Florence (near), Castello di Vincigliata.



FIG. 159. GHETTINI ARMS.

Scott, *Vincigliata*, p. 40, notes a stemma in Robbia ware beneath a large stone Madonna, with the arms: *Or*, a lion rampant *sable* bearing a pastoral staff of the same, in pretence the People of Florence. This stemma is no longer at Vincigliata.

Bibl.:

C., s.v. Cortigiani; W., 137.



FIG. 160. UNCERTAIN.

- 216** STEMMA NOT DETERMINED. c. 1508. Florence (near), Castello di Vincigliata.

Scott, *Vincigliata*, p. 40, notes a stemma in maiolica with the device: two deer. It is no longer in the Castello at Vincigliata.

- 217** STEMMA UNCERTAIN. c. 1509. Rome, Vatican, Borgia rooms. Photo., Brogi, 16411.

In the console of the relief of the Vision of S. Bernard is a wreath enclosing a Tuscan shield (Fig. 160) bearing the arms: Per fess *gules* (chief) and *or* (base). Mr. Mather writes: "This may be either the Paoli of Siena or Simonetti or Benozzi of Florence. Authority for former, *Blasone Senese*, sec. XVIII, vol. 3, p. 310; for the latter two *Cod. Araldico Fiorentino*, p. 85."

By Giovanni della Robbia.

Bibl.:

Cr. 353; Farabulini, *Atti Acad. Rom. pont. di archeologia*, IX-

- 218** STEMMA OF NICCOLÒ DI GIORGIO UGOLINI. 1509. Pistoia, Palazzo Pretorio. Photo., Private.

Within a wreath of continuous, triplex bunches of fruit, flowers, and wheat, set against a violet (imitation of porphyry) disk, is displayed a



FIG. 161. NICCOLÒ UGOLINI.

beribboned Tuscan shield (Fig. 161), bearing the Ugolini arms: Per bend in chief *or* a lion passant *azure*, in base *azure* a lion passant *or*.

Below, a cherub displays a curved scroll inscribed:

NICHOLO + DI
GIORGIO + DI NIC
HOLO + UGOLINI
P(ODEST)A + MDVIII + E + MDVIII

Nicolò di Giorgio di Niccolò Ugolini had been a Prior in Florence in 1482, 1490 and 1506.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Ugolini; P., 502-503; W., 182.

219 STEMMA OF LIONARDO DI ZANOBI GUIDOTTI. 1509.

Arezzo, Palazzo Comunale, Inside. Photo., Private.

Within a broad wreath of triplex bunches of fruit and flowers, sur-



FIG. 162. LEONARDO GUIDOTTI.

rounded by an egg and dart moulding and set against a mottled violet (imitation of poryphyry) plate, is a beribboned Tuscan shield (Fig. 162) bearing the Guidotti arms: Quartered in saltire; chief and base *argent*,

each with half moon increscent *gules*; dexter and sinister sides barry undy of six *or* and *azure*.

Below is a winged cherub upholding a scroll inscribed:

LIONARDO

DI ZANOBI

GHVIDOTTI

PO(DEST)A + E + C(O)M(MISSARI)O + M + D + IX

Lionardo di Zanobi Guidotti had been a Prior in Florence in 1478 and again in 1498.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Guidotti; P., 736-738.

- 220** STEMMMA OF GIOVANNI DI LAPO NICCOLINI. 1509. San Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, No. 9845.

Within a wreath of continuous bunches of fruit and flowers of partially triplex composition, surrounded by an egg and dart moulding and set



FIG. 163. GIOVANNI NICCOLINI.

against a flat plate is a Tuscan shield (Fig. 163) bearing the Niccolini arms: *Azure*, a lion rampant, guardant, *argent*, debruised of a bend *gules*; in chief, a label of four points *gules* enclosing two fleurs-de-lys *or* and in the centre a papal tiara and two keys crossed in saltire *or*.

Below, on a curved scroll upheld by two hands is:

GIOVANNI 7 DI
LAPO 7 NICHO
LINI 7 VIC(ARI)O 7 MDVIII
E 7 MDVIII

Giovanni di Lapo di Giovanni Niccolini was a Prior in Florence in 1504 and 1514.

By Giovanni della Robbia.

Bibl.:

C., s.v. Niccolini; P., 435-437; W., 58.

221 STEMMA OF LIONARDO DI GREGORIO ANTINORI. 1509.
Pieve San Stefano, Palazzo Comunale. Photo., Private.

Within a wreath of fruit and flowers of irregular composition is an egg and dart moulding surrounding a flat plate on which is a beribboned Tus-



FIG. 164. LIONARDO ANTINORI.

can shield (Fig. 164) bearing the Antinori arms: *Or*, a chief lozengy of four tracks *azure* and of the field.

Below, on a curved scroll unfolded by two hands is:

LIONARDO 7 DI
GHIRIGORO 7 AN
TINORI 7 VICHARIO
E CHOM(MISSARI)O 7 M DIX

Gregorio, or Ghirigoro, di Matteo di Francesco Antinori was a Prior in Florence in 1481.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Antinori; P., 516-517; W., 126.

- 222** STEMMA OF CRISTOFANO D'AGNOLO RISALITI. 1509.
Cutigliano, Palazzo Pretorio. Photo., Private.

Within an irregularly composed wreath of fruit and flowers and an egg and dart moulding surrounding a flat plate is a kite shaped shield bearing the Risaliti arms: *Azure*, two lions paws erased per saltire *argent*.

Below, a cherub upholds a tablet inscribed:

CRISTOFANO DANGLIOLO
DI PRIORE RISALITI
CAP(ITAN)O E COM(MISSARI)O 1509

Among the many officials represented by this family two of the name Priore held the office of Prior in Florence in 1421, 1428, and 1433.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Risaliti; P., 324-325; W., 19.

- 223** STEMMA OF A BISHOP. c. 1509. Florence, Bardini Collection (1895).

Within a fruit frame with inner egg and dart moulding on a blue fluted disk, is a shield with the arms: Per fess, in chief, three wings *argent*, a base chequy *azure* and *argent*.

A Bishop's mitre is set above the shield.

- 224** STEMMA OF TOMMASO DI PIERO GIACOMINI-TEBALDUCCI. 1509. San Giovanni in Valdarno, Palazzo Pretorio.

Within a wreath of fruit and flowers is a Tuscan shield, bearing the Giacomini arms: *Gules*, a bend *or*, in chief a label of five points *azure*.

Below is a tablet inscribed:

TOMMASO
DI PIERO · GAC
HOMINI · TEBA
LDVCCI · V(ICARI)O · 1509

Tommaso di Piero di Tommaso Giacomini, whose branch of the family was allied to that of the Tebalducci, was a Prior of Florence in 1499 and again in 1509, the same year that he became Vicario at S. Giovanni in Valdarno.

Robbia School.

Bibl.:

C., s.v. Giacomini; P., 760-761.

- 225** STEMMA OF GIOVANFRANCESCO DI GUERRIERI GUERRIERI. 1510. Buggiano Alto, Municipio. Photo., Private.

Removed from the Castello. On a rectangular tablet (Fig. 165), set against a blue background is a Tuscan shield bearing the Guerrieri arms:



FIG. 165. GIOVANFRANCESCO GUERRIERI.

Or, a griffin segreant *gules* debruised of a bend *argent* charged with three lilies *gules*. The lower part of this frame is broadened and inscribed:

GOVANFRANCES
CHO 7 DIGHVERRI
ERI 7 GHVERRIERI 7
PO(DEST)A 7 1509 7 E 7 1510 7

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Guerrieri; Cr., 335.

- 226** STEMMA OF BENEDETTO DI BATE BATI. 1510. Sesto, Palazzo Pretorio. Photo., Private.

On a white rectangular frame is set against a mottled green (*verde antico*) background a Tuscan shield (Fig. 166) bearing the Bati arms: *Gules*, a bend *or* charged with three wild boars passant *sable*, girt *argent*.

On the broadened frame below is inscribed:

BENEDECTO DI
BATE DI BENEDE
CTO BATI PO
DESTA ♦ 1510 ♦ ❧

Atelier of Andrea della Robbia.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; Cr., 355.



FIG. 166. BENEDETTO BATI.

- 227** STEMMMA OF THE PITTI FAMILY. c. 1510. Radda, Palazzo Pretorio, Cortile. Photo., Private.

On a plain rectangular tablet is set a Tuscan shield with the Pitti arms: Barry nebuly, *sable* and *argent*. No inscription or date. The records of Radda might disclose what member of the Pitti family was Podestà at Radda and at what date. It is probably later than the Martini stemma of 1497 near which it has been placed.

- 228** STEMMMA OF BERNARDO DI CARLO GONDI. 1510. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, against a fluted shell is set a Tuscan shield (Fig. 167) bearing the Gondi arms: *Azure*, two maces in saltire *or*, the heads in chief.

Above, a winged cherub (Fig. 168) holds a curved scroll inscribed:

✧ BERNARDO
DI CHARLO
GHONDI ✧ VICHA
RIO ✧ MDX ❧

beneath which an unglazed rectangular tablet adds: ET MDXXI

Below the medallion is a rectangular tablet unglazed, with balusters at either end, inscribed: ANTONFRAN(CESCO) DI LORENZO GHONDI.....the latter part obscured by the canopy of a coat of arms below it.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Gondi; W., 145.



FIG. 167. BERNARDO GONDI.



FIG. 168. GONDI TABLET.

229 ARMS OF THE PAZZI DELLO STECCUTO. c. 1510. Florence, Bardini Collection (formerly).

Within a crude garland of continuous, triplex groups of fruit and flowers framed on its inner side by an egg and dart moulding is a yellow fluted shell on which is a French shield (Fig. 169) bearing the Pazzi dello Steccuto arms:



FIG. 169. PAZZI DELLO STECCATO.

cuto arms: Azure, two dolphins hauriant, embowed, affronty, holding a cross, argent; in chief three wreaths of sticks (stecchi).

Atelier of Andrea della Robbia.

Bibl.:

Bardini Sale of 1902, *Cat.* no. 503, pl. 20.

230 STEMMA OF ALOISI DI BARONE CAPPELLI. 1510. Arezzo, Palazzo Comunale, Inside. Photo., Private.

Within a wreath of continuous triplex bunches of fruit, flowers and wheat (with animalculi), and an inner egg and dart moulding, set on a



FIG. 170. ALOISI CAPPELLI.

blue fluted disk, is a Tuscan shield (Fig. 170) bearing the arms of the Cappelli family: *Or*, a prelate's hat *gules*.

Below a winged cherub unfolds a curved scroll inscribed:

TEMPORE 7 ALO
ISI 7 BARONIS 7 IOAN
NIS 7 DE CHAPPELLIS
P(ODEST)A 7 LANNO 7 M 7 D 7 X 7

Aloisi di Barone di Giovanni Cappelli was a Prior in Florence in 1506 and became a Capitano in Volterra in 1528.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Cappelli; P., 415-416; W., 133.

231 STEMMA OF THE CAMBINI FAMILY. c. 1510. New York, Collection of Mr. J. P. Morgan.

Formerly in the Frescobaldi collection. Later in the Bardini sale, 1902. Exhibited at the Metropolitan Museum. Removed before sale.

Within a wreath of continuous, triplex bunches of fruit and flowers is



FIG. 171. CAMBINI ARMS

a blue fluted disk against which is a Tuscan shield (Fig. 171) bearing the Cambini arms: *Argent*, a lion rampant *or*, bearing a branch *vert*.

Atelier of Giovanni della Robbia.

Bibl.:

Bardini Sale of 1902, Cat. No. 505, Plate, no number; C., s.v. Cambini; P., 724-725.

232 STEMMA OF THE GAETANI AND MINERBETTI FAMILIES. c. 1510. Florence, Museo Nazionale, no. 43. Photo., Brogi, 9482.

From Montaione, formerly in the refectory of the suppressed monastery of S. Vivaldo. Probably indicating one of the patrons of the monastery.

In a wreath, composed chiefly of triplex, continuous groups of fruit and flowers separated into quadrants by fluted yellow ribbons crossing each other, with an inner egg and dart moulding framing a blue fluted disk is a Tuscan shield (Fig. 172) bearing the combined Gaetani and Minerbetti arms. To the left are the Gaetani arms: Per pale, dexter, quarterly *argent* and *gules*, sinister paly *or* and *gules*. To the right the Minerbetti arms: *Gules*, three swords in pale fanwise *argent*, in chief a crosslet of the same.

It may be recalled that Bartolommeo Gaetani presented a Robbia altarpiece to the church at Fabbrica di Peccioli in 1504, and that Bartolommeo di Ruggero Minerbetti was Podestà at Montaione in 1490.

By Giovanni della Robbia.

Bibl.:

C., s.v. Gaetani, Minerbetti; C-M., 237 no. 200; Cr., 338; P., 72-74; Supino, 446 No. 43; W., 155.

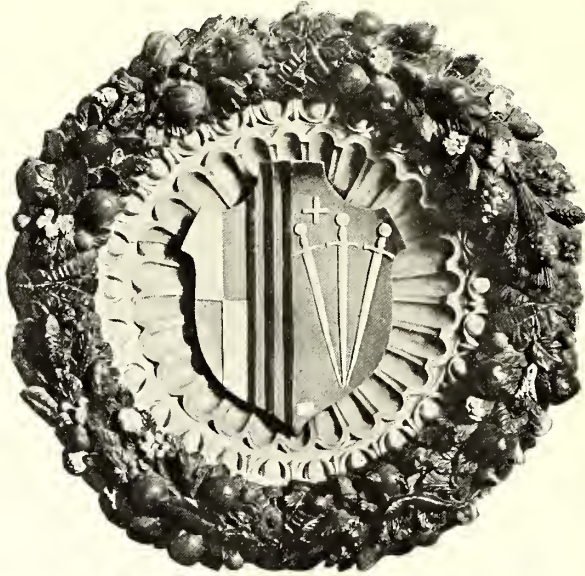


FIG. 172. GAETANI AND MINERBETTI.

- 233** STEMMMA OF THE GAETANI AND MINERBETTI. c. 1510. New York, Duveen Bros., in 1916.

This stemma formerly in the Frescobaldi collection, figured in the Bardini sale of 1902, was purchased by Mr. J. P. Morgan and exhibited in London and in the Metropolitan Museum in New York, until sold in 1916 to the Duveen Bros. It is slightly smaller than the stemma in the Museo Nazionale, No. 43, the corners of the shield are not straight but rolled back into a scroll, the quarterings of the Gaetani arms are reversed in order (beginning *gules* instead of *argent*), and the fruit frame is less characteristic of Giovanni's own handiwork.

Atelier of Giovanni della Robbia.

Bibl.:

Bardini Sale of 1902, *Cat.*, No. 506, and plate, no number.

- 234** STEMMMA OF BISHOP FRANCESCO DI TOMMASO MINERBETTI. c. 1510. London, Victoria and Albert Museum, No. 62-'82. Photo., Private.

On a mottled violet disk a Tuscan shield bears the Minerbetti arms: *Gules*, three swords in pile, fanwise, *argent*; between hilts of 1 and 2, a Papal mitre and keys. The *gules* may have been indicated by superficial paint—or possibly by the mottled violet disk. The individual indicated is

probably Francesco di Tommaso Minerbetti, Bishop of Arezzo, friend of Leo X, and later a Counsellor of State under Duke Alessandro and Cosimo I. The Papal emblem may have been granted by Leo X.

Robbia School.

Bibl.:

C., s.v. Minerbetti; Cr., 345; P., 72-74; W., 155.

235 STEMMA OF THE MACCHIAVELLI FAMILY. c. 1510. Torre (near Montespertoli). Photo., Private.

Within a continuous wreath of chiefly triplex bunches of fruit, flowers, wheat, and animalculi, and an inner egg and dart moulding, set against an imitation of porphyry disk, is a beribboned Tuscan shield (Fig. 173) bear-



FIG. 173. MACCHIAVELLI ARMS.

ing the Macchiavelli arms: *Argent*, a cross *azure* angled of four nails in saltire of the same.

Many members of this family held high office in Florence.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Macchiavelli; Cr., 356; Ginnani, Tav. III no. 51; P., 62-65; W., 150.

236 STEMMA OF VERANO D'ANTONIO PERUZZI. 1510. Lari, Castello, Cortile. Photo., Private.

Within a heavy wreath of fruit and flowers and an inner egg and dart moulding, set against a violet, fluted disk, is a shield of Tuscan form bearing the Peruzzi arms: *Azure*, six pears, three, two and one, *or*.

Below, a winged cherub upholds a scroll inscribed:

VERANO· DAN
TONIO· DI GIO
VANNI· PERUZZI·
V(ICARI)O· E COM(MISSARI)O· 1510·

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Peruzzi; P., 86-88; W., 164.

- 237** STEMMA OF THE GHETTINI FAMILY. c. 1510. New York, Collection of Mr. J. P. Morgan.

Purchased at the Bardini sale, 1902.

Within a wreath of fruit, flowers, and wheat irregularly composed and an inner egg and dart moulding, is a white fluted disk containing a Tuscan



FIG. 174. GHETTINI ARMS.

shield (Fig. 174) bearing the Ghettni arms: *Azure*, a bend ondy between three mounts, 2 and 1, each of three tops *or*; in chief, a label of Anjou of four points *gules*, three lilies *or*.

Atelier of Benedetto Buglioni.

Bibl.:

Bardini Sale of 1902, *Cat.*, No. 507, Plate, no number.

- 238** STEMMA OF GIOVANBATTISTA DI PAOLO DEGLI ALBIZZI. 1510. S. Giovanni in Valdarno. Palazzo Pretorio. Photo., Private.

Within a continuous wreath of triplex bunches of fruit and flowers, set on a concave blue disk is a Tuscan shield (Fig. 175) bearing the Albizzi arms: *Sable*, two concentric bands *or*.



FIG. 175. GIOVANBATTISTA ALBIZZI.

Below is a curved scroll, upheld by two hands, inscribed:

GOVANBATI
STA 7 DI PAGHO
LO 7 DELGL ALBI
ZI 7 VIC(ARI)O 7 M 7 D 7 X

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Albizzi. W., 124.

- 239** STEMMA OF THE ALBIZZI FAMILY. c. 1510. London, Victoria and Albert Museum, No. 4412, '58. Photo., Museum.

At either end of the predella of the altarpiece of the Adoration of the Magi is a Tuscan shield (Fig. 176) bearing the Albizzi arms: *Sable*, two concentric rings *or*; in chief *argent* a cross of the Teutonic Order *sable*.

Many members of this family held high office in Florence. In 1510 Giovanbattista di Paolo degli Albizzi held the office of Vicario at S. Giovanni in Valdarno.

Atelier of Andrea della Robbia.

Bibl.:

C-M., 95, 113, 267 No. 381; C., s.v. Albizzi; P., 42-47; R., *D. R.*, 182-183; *Sc. Fl.*, III, 165; S., 140, Abb. 152; W., 124.



FIG. 176. ALBIZZI ARMS.

- 240** STEMMA OF NICCOLÒ PANDOLFINI. c. 1510. Florence, S. Paolino. Photo., Private.

Above the entrance of the little church S. Paolino is a lunette, apparently transferred from some other locality. It is glazed a light blue and on it are two half figures of angels in white upholding a wreath of white roses and green leaves. Within the wreath is a Tuscan shield (Fig. 177) bearing the Pandolfini arms: *Azure*, three dolphins naissant in pale *or*; in chief,



FIG. 177. NICCOLÒ PANDOLFINI.

dexter, a label of Anjou, sinister, a canton *argent* charged with a vase containing three roses proper. Above the wreath was once a bishop's mitre of which portions of the *infulae* only now remain. The arms of Leo X are set above the lunette. Hence the Pandolfini arms here represented are probably those of Niccolò Pandolfini, made Bishop of Pistoia in 1474 and a Cardinal by Leo X in 1517.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Pandolfini; Cr., 341; Marcotti, 220; P., 653-654; Roscoe II, 78.

- 241** TABLET FOR MARCO BARONCINI. 1510. Galluzzo, Palazzo Pretorio. Photo., Private.

A winged cherub head supports a *tabella ansata* inscribed:

MARCHO

BARONCINI

▲ P(ODEST)A ▲ M·D·X·

The arms have disappeared.

Atelier of Benedetto Buglioni.

- 242** STEMMA OF SEBASTIANO DI MICHELE MONTI. 1510.
Borgo San Lorenzo, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit arranged in regular groups of two is set a shield of semi-Tuscan form bearing the Monti arms: *Argent*, a label of three points *azure*; a chief *azure* with label of Anjou *gules*.

Below is a horizontal scroll inscribed:

BASTIANO · DI
MICHELE · MON
TI · P(ODEST)A · MDX

This branch of the Monti family was known as the Albergatori. Between 1442 and 1528 this family furnished twenty Priors to Florence.

Robbia School.

Bibl.:

C., s.v. Monti detti Albergatori.

- 243** STEMMA OF UBERTO DI FRANCESCO DE NOBILI. 1511.
Arezzo, Palazzo Comunale, Inside. Photo., Private.

Within a rectangular frame consisting of an egg and dart between fillet mouldings is a tournament shield (Fig. 178) bearing the *arma moderna* of the de Nobili family: *Azure*, a bend of France (semé of lilies *or*) fimbriated *argent*. The shield is crowned by a helmet with torse and mantling and crested with a demi-lion rampant.

Below, a charming cherub bears a curved scroll inscribed:

VBERTO ♦ DI
FRANCESCO ♦
DVBERTO ♦ DENO
BILI ♦ P(ODEST)A ♦ E COM(MISSARI)O ♦ 1510 E 1511

Uberto di Francesco d'Uberto de Nobili had been a Prior in Florence in 1497 and 1501.

By Andrea della Robbia.

Bibl.:

C., s.v. Nobili; P., 481-483; W., 159.

- 244** STEMMA OF GIOVANNI DI BARTOLO MORI. 1511. Sesto,
Palazzo Pretorio. Photo., Private.

On a white frame against a light green background is set a beribboned



FIG. 178. UBERTO DI NOBILI.

kite shaped shield (Fig. 179) bearing the Mori arms: Chequy *sable and argent*.

On the broad base below is inscribed :

GIOVANNI ▲ DIB

ARTHOLO ▲ MO

RI ▲ P(ODEST)A ▲ M▲DXI

Atelier of Benedetto Buglioni.

Bibl. :

Carocci I, 312; C-M., 248 No. 268; C., s.v. Mori-Ubaldini; Cr., 355.



FIG. 179. GIOVANNI MORI.

- 245** EMBLEM OF THE OPERA. c. 1511. Piazzanese (Prato), S. Giusto. Photo., Private.

On the two principal angles of the font are kite shaped shields bent to turn the corner, bearing the inscription OP(ER)A, indicating that the font was erected at the expense of the church.

Robbia School.

Bibl.:

Cr., 352; Repetti, s.v. Piazzanese.

- 246** STEMMA OF THE RUCELLAI FAMILY. 1511. Cerreto-Guidi, S. Leonardo, Font. Photo., Alinari, 10106-11113.

The font at Cerreto-Guidi bears on one of its pilasters the inscription: A(NNO)· N(OSTRI)· S(ALVATORIS)· M·D·XI Above each pilaster is a Tuscan shield (Fig. 180) bearing the Rucellai arms: Per bend, in a chief *gules* a lion passant *argent*, in base, barry indented *azure* and *or*.

Many members of this family held high office in Florence. It may be recalled that in 1508 Antonio di Giovanni d'Antonio Rucellai was Podestà at Pistoia and set up there a Robbia stemma. It is not unlikely that he commissioned Giovanni della Robbia to make this font.

By Giovanni della Robbia.

Bibl.:

Bacci, *Ill. Fior.*, 1908, 146; Carocci, *Il Valdarno*, 104-105; C-M.,

148-161, 230 No. 159; C., s.v. Rucellai; P., 256-260; R., *D. R.*, 251-252; *Sc. Fl.*, IV, 58, 61; S., 135, Abb. 144; W., 170-171.



FIG. 180. RUCELLAI ARMS.

247 STEMMA OF GALEOTTO DI RUBERTO LIONI. 1511. Borgo San Sepolcro, Palazzo Tribunale. Photo., Private.

Within a continuous wreath of chiefly triplex bunches of fruit and flowers, against a flat plate is set a beribbioned Tuscan shield (Fig. 181) bearing the Lioni arms: *Or*, a bend *gules* between two lions passant of the same.

Below, on a horizontal scroll is inscribed:

GHALEOTTO

DI RVBERTO

LIONI ♦ CA(PITAN)O ♦ E ♦ COM(MISSARI)O ♦

1510 ♦ E 1511 ▲

Galeotto di Ruberto di Francesco di Biagio Lioni became a Prior of Florence in 1513 and Gonfaloniere in 1528. His father Ruberto was

Vicario and Commissario at S. Giovanni in Valdarno in 1463, and set up there a Robbia stemma.

Robbia School.

Bibl.:

C., s.v. Lioni: P., 414. (The arms are here given as *Azure*, a bend *gules* between two lions passant *or*.)



FIG. 181. GALEOTTO LIONI.

248 STEMMA OF GIERI DI GHERARDO RISALITI. 1511. Borgo San Sepolcro. Palazzo Tribunale. Photo., Private.

Within a wreath of irregularly triplex bunches of fruit and flowers separated by transverse bands and surrounded by an egg and dart moulding



FIG. 182. GIERI RISALITI.

is a flat plate covered almost entirely by a Tuscan shield (Fig. 182) bearing the Risaliti arms: *Azure*, two lion's paws erased in saltire *argent*.

Below, on a horizontal scroll held by two hands is inscribed:

GIERI · DI GHERAR
DO · RISALITI · CH(APITAN)O ·
E COM(MISSARIO)O · M · D · XI

Gieri di Gherardo di Gieri di Uberto di Gherardo Risaliti was a Prior of Florence in 1486 and 1504.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Risaliti; P., 324-325; W., 169.

- 249** STEMMA OF LIONARDO DI FRANCESCO MINI. 1511.
Borgo San Lorenzo, Municipio. Photo., Private.

Wreath, shield and arms missing.

On a curved scroll upheld by a cherub—four flowers at base of scroll—is inscribed:

LIONARDO 7 DI FR
ANCESCHO 7 MINI
P(ODEST)A 7 M 7 CCCCC 7 XI +

The arms, had they been preserved, would have been: Per pale, dexter, bendy sinister *or* and *azure*; sinister, *azure* a lion rampant *or*.

Various members of this family had been Priors of Florence.

Atelier of Giovanni della Robbia.

Bibl.:

P., 819.

- 250** STEMMA OF SIMONETTO DI CORSO DALL' ARENA. 1512.
London, Victoria and Albert Museum, No. 7397-'60. Photo., Private.

Within a rectangle framed with egg and dart moulding, is set a Tuscan shield bearing the arms of the Corso family: Barry nebuly *gules* and *or*. At each side of the frame is painted a bramble or thorn. Beneath the shield is inscribed:

SIMONETTO · DI CHORSO ·
DALL ARENA · P(ODEST)A · M · D · XII

Atelier of Andrea della Robbia.

Bibl.:

C-M., 270 No. 404; Cr., 346; Robinson, 72, No. 7397; Strange, 125.

- 251** STEMMA OF THE BUONDELMONTI AND THE SALVIATI FAMILIES. c. 1512. S. Giovanni in Valdarno, Oratorio della Madonna. Photo., Alinari, 9841.

Over the door of the church is a relief of the Madonna della Cintola and three kneeling Saints: SS. Giovanni Battista, Tommaso, and Lorenzo. At the dexter end of the predella is a Tuscan shield (Fig. 183) bearing the Buondelmonti arms: Per fess, *azure* (chief) and *argent* (base), a mount of six tops *azure* surmounted by a cross *gules*. At the sinister end is a similar shield charged with the Salviati arms: *Argent*, three bends bre-tisse *gules*.

(1) Should we suppose that these arms indicate a marriage between a Buondelmonti and a Salviati, we find that a Camilla di Battista di Rosso Buondelmonti married Gianozzo di Bernardo Salviati in 1490. We should however, expect the man's arms to be placed at the dexter end and the woman's at the sinister end. This is not the case here.

(2) It may be safer to suppose that two donors are indicated, a Buon-



FIG. 183. BUONDELMONTI AND SALVIATI ARMS.

delmonti and a Salviati. The church was founded in 1484 during the rule of Lorenzo the Magnificent, whose patronymic saint is one of the principal figures in this relief. In 1483 Bartolommeo di Rosso Buondelmonti married Alessandra di Guglielmo de'Pazzi whose mother Bianca was a sister of Lorenzo de'Medici. Bartolommeo Buondelmonti was, moreover, a patron of the Robbias. He commissioned Andrea della Robbia in 1489 to make the lunette of the Madonna between two angels now in the Opera del Duomo, Florence; and probably again with a Salviati, the altarpiece of Adam and Eve, now in the Walters Gallery, Baltimore, which was transformed into a memorial of the triumphant entry of Pope Leo X into Florence.

The member of the Salviati family here indicated was probably Jacopo Salviati, whose wife was Lucretia de'Medici, and whose son Giovanni, namesake of Leo X, was made a Cardinal soon after Leo had become Pope.

(3) A third hypothesis may be suggested. We have seen that Antonio di Lorenzo Buondelmonti was Vicario at S. Giovanni in Valdarno in 1474 and 1475, and that the stemma of Bernardo di Marco Salviati was set up in that town in 1484, the very year in which this Oratorio was founded. Antonio Buondelmonti died in 1505. Possibly this relief was a joint memorial to him and to Bernardo Salviati.

By Giovanni della Robbia.

Bibl.:

C-M., 250 No. 283; C., s.v. Buondelmonti, Salviati; Litta, II, s.v. Buondelmonti, Tav. 11; P., 827-828; W., 131-132, 172-173.

- 252** STEMMA OF THE PULCI FAMILY. c. 1512. Volterra, Seminario a S. Andrea in Postierla. Photos., Brogi, 13645, also by Fot. I. I. d'Arte Grafiche.

Beneath the fragments of the Madonna della Cintola altarpiece is a medallion within which is set a beribboned lily-capped Tuscan shield bearing the Pulci arms: *Argent*, three pallets *gules*. In Volterra these pass for the arms of the Mannucci family, since Guelfuccino Mannucci was in 1417 a great benefactor of the monastery of S. Andrea. However, these are not the Mannucci, but the Pulci arms, and it may be recalled that in the Pulci chapel at S. Croce there is an altarpiece made by the same sculptor.

By Giovanni della Robbia.

Bibl.:

C., s.v. Mannucci, Pulci; P., 9; Repetti, V, 819; Ricci, *Volterra*, 143, 145; W., 152, 166.

- 253** STEMMA OF THE TORI FAMILY(?) c. 1512. Ashridge Park, Apsley House, Collection of Lord Brownlow. Reproduced in the *Connoisseur*.

At the apex of the frame of the lunette of the Madonna in Glory is an oval shield bearing arms quartered (1) and (4) *vairy*, *gules* and *argent*, (2) and (3) *argent* a rod bendwise *or* beribboned *azure*. Mr. Mather writes: "(1) and (4) may be Tori di Siena (*Blasone Senese*, III, 52); (2) and (3) do not appear in Siennese heraldry, nor have I found them elsewhere."

By Giovanni della Robbia.

Bibl.:

Gregory, *Connoisseur*, XIII (1906), 4, 7.

- 254** STEMMA OF FILIPPO D'OTTO SAPITI. 1512. Sesto, Palazzo Pretorio. Photo., Private.

Within a white fluted disk surrounded by a white egg and dart moulding is a Tuscan shield (Fig. 184) bearing the Sapiti arms: *Azure*, three bendlets *gules* fimbriated *or*.



FIG. 184. FILIPPO SAPITI.

Below is a slightly curved scroll held open by two hands exhibiting the inscription:

› FILIPPO › DOTTO
SAPITI › PODESTA
› M › CCCCC › XII + Pp.

A Filippo di Otto Sapiti was a Prior in Florence in 1412, just a hundred years before his namesake was Podestà at Sesto.

By Giovanni della Robbia.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Sapiti, (*gules* three bendlets *azure* fimbriate *or*); P., 513-514.

- 255** STEMMA OF BERNARDO DI SERAFINO DEL BIADA. 1512. Radda, Palazzo Pretorio. Photo., Private.

Within a rectangular frame ornamented with egg and dart mouldings, surrounded by floral scrolls is a Tuscan shield (Fig. 185) bearing the del Biada arms: *Or*, a *Z sable*, in chief a label of Anjou and a Teutonic cross.

Below, on a rectangular tablet is inscribed:

✓BER(N)ARDO DI SER
AFINO ✓DI LOREN
ZO DEL BIADA ✓
PODESTA ✓M ✓D ✓XI ✓E XII ✓

Bernardo di Serafino di Lorenzo del Biada was a Prior of Florence in 1494.

Atelier of Giovanni della Robbia.

Bibl.:

P., 563-564.



FIG. 185. BERNARDO DEL BIADA.

- 256** STEMMA OF THE DELLA RENA FAMILY. c. 1512. London, Victoria and Albert Museum, No. 4517-'58. Photo., Private.

Within a rectangular egg and dart frame capped by a leaf and dart cornice, set against a mottled violet (imitation of porphyry) background, is a Tuscan shield bearing the della Rena arms: *Azure*, a barrulet counter-embattled *or*, between three stars, two and one of the same.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Rena; C-M., 270 No. 404; Cr., 846; Robinson, 72 No. 4517; W., 167.

- 257** STEMMA OF GIOVANNI DI JACOPO GUCCIO. 1512. Volterra, Palazzo Pretorio. Photo., Private.

Within a continuous wreath of fruit and flowers in triplex bunches and an inner egg and dart moulding, set against a blue fluted disk is a Tuscan

shield (Fig. 186) bearing the Gucci di Dino arms: *Or*, a bend *gules*, accompanied by two roses of the same; in chief *gules* the motto LIBERTA
or.



FIG. 186. GIOVANNI GUCCIO.

Below, a winged cherub unfolds a scroll inscribed:

GOVAN(N)I DI IAC
HOPO DI DINO DI
MESSER GHVCCO
CA(PITAN)O E COM(MISSARI)O MDXII

Giovanni di Jacopo di Dino di Messer Guccio was a Prior in Florence in the years 1491, 1501 and 1509, and Podestà at Sesto in 1497.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Gucci di Dino; P., 536.

258 STEMMA OF MATTEO DI GIOVANNI BONSI. 1512. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

On a square tablet framed with a heavy egg and dart moulding, set against a red cement background is a Tuscan shield (Fig. 187) bearing the Bonsi della Ruota arms: *Azure*, a mill wheel *or*.



FIG. 187. MATTEO BONSI.

Below is a rectangular tablet inscribed:

MACTEO ♦ DI GIO
VANNI ♦ BONSI ♦ P(ODEST)A ♦
P(ER) VN AN(N)O ♦ 1511 E 1512

Matteo's father and ancestors held high office in Florence. Matteo's office at S. Giovanni in Valdarno, that of Podestà, was unusual. The title Vicario and Commissario occurs more frequently.

Robbia School.

Bibl.:

C., s.v. Bonsi della Ruota; P., 392-394, 552-553.

259 STEMMA OF PANDOLFO DI PIERO RICASOLI. 1512. Anghiari, Palazzo Comunale. Photo., Private.

Within a wreath of triplex bunches of fruit and flowers separated by fluttering ribbons on a white background, bordered by fillet mouldings, set against a flat violet disk, is a kite shaped shield (Fig. 188) bearing the Ricasoli arms: *Or*, three pallets *gules* surmounted by as many bars *azure*, in chief a plate with a Croce del Popolo.



FIG. 188. PANDOLFO RICASOLI.

Below is a cherub head supporting a *tabella ansata* inscribed:

PANDOLPHO

DI PIER GIOVANNI

DE RICASOLI

V(ICARI)O · ET · C(OMMISSARI)O M · D · XII

The Ricasoli family held many high offices in Florence and elsewhere. Robbia School.

Bibl.:

C., s.v. Ricasoli; W., 167.

260 EMBLEM OF S. ANTONIO. c. 1512. New York, Bardini Collection, Sale of April, 1918.

Within a wreath of triplex bunches of fruit and flowers, separated by crossed and fluttering ribbons against a white ground, is a bead and reel moulding about a green plate on which is set a beribboned blue Tuscan shield (Fig. 189) bearing the emblem of S. Antonio Eremità, a monk's hand holding a crutch. The handle of the crutch terminates in lambs' heads.

Robbia School.



FIG. 189. EMBLEM OF S. ANTONIO.

Bibl.:

Bardini Sale of 1918, *Cat.*, No. 365.

- 261** EMBLEM OF S. ANTONIO. c. 1512. Paris, Maurice Kann Collection (in 1910), No. 201.

Within a wreath of continuous fruit and flowers, with inner pearl moulding, on a flat disk is set a beribboned Tuscan shield containing the emblem of S. Antonio, a monk's arm holding a crutch. Above the shield is a beribboned bishop's mitre.

Robbia School.

Bibl.:

M. Kann Cat., No. 201.

- 262** STEMMA OF POPE LEO X AND OF CARDINAL BERNARDO DOVIZI DA BIBBIENA. c. 1513. Bibbiena, S. Lorenzo. Photo., Alinari, 9772-9773.

In S. Lorenzo at Bibbiena are two Robbia altarpieces, a Nativity and Deposition. On their predellas at the dexter end are Tuscan shields (Fig. 190) bearing the stemma of Leo X: *Or*, five torteaux in orle, accompanied in chief by a hurt charged with three lilies *or*, two and one. Above the shield is the Papal tiara and two keys in saltire, *or* and *argent*.

At the sinister end on the same type of shield, capped by a Cardinal's



FIG. 190. LEO X AND DOVIZI ARMS.

hat, are quarterings, (1) and (4) Medici arms, (2) and (3) Dovizi arms: *Azure*(?), two cornucopias in saltire *gules*(?).

As Bernardo Dovizi da Bibbiena was made a Cardinal by Leo X in 1513 and died in 1520, the date of these altarpieces falls probably within these limits.

Atelier of Andrea della Robbia.

Bibl.:

R., *D. R.*, 243; *Sc. Fl.*, IV, 56, 58; Roscoe, *Leo X*, Index, s.v. Bibbiena; Vaughan, *Med. Popcs*, Index s.v. Dovizi.

263 MEDALLION CELEBRATING THE EMANCIPATION OF VOLTERRA. 1513. Prato, Palazzo Comunale, Galleria. Photo., Private.

Surrounded by a wreath of fruit in single file, a large plate displays five tondi (Fig. 191), one in the centre and four in orle. (1) The central one

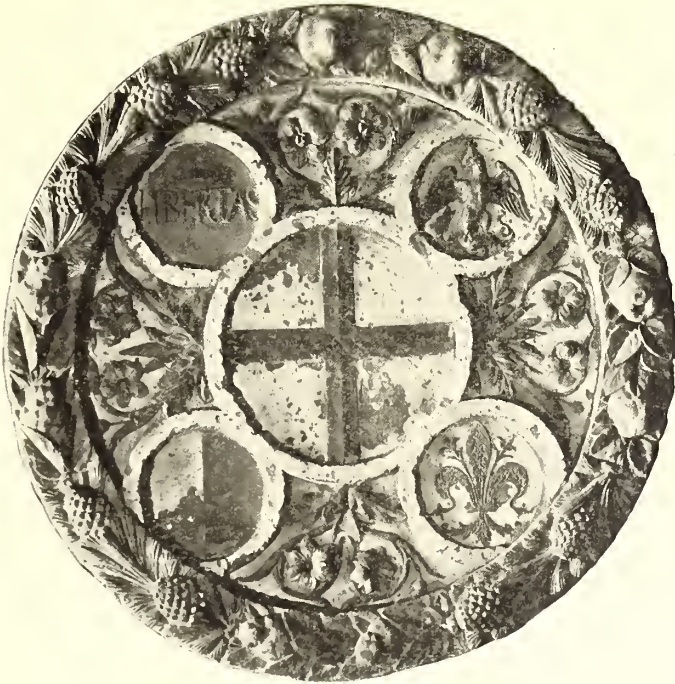


FIG. 191. EMANCIPATION OF VOLTERRA.

displays the *Croce del Popolo*, *argent* a cross *gules*. (2) The tondo at the dexter chief is *Azure*, charged with the motto *LIBERTAS or*. (3) That at the sinister chief is *Argent*, an eagle crowned with a cross *gules* overcoming a dragon *vert*. These are the arms of the city of Volterra, a modi-

fication of the Etruscan griffin overcoming a snake (Ricci, *Volterra*, 20). (4) The tondo at the dexter base is: Per pale, *argent* and *gules*, the arms of the Commune of Volterra. (5) The tondo at the sinister base displays a Florentine lily *gules* on a field *argent*.

From 1472 until 1513 the belligerent Volterrese were ruled by Florentine captains and commissaries. In 1513 the Republic of Volterra acquired more freedom. When we remember that in 1512 they offered assistance to the Florentines in their attack on Prato, it is interesting to find this proclamation of their Liberty preserved in the communal palace of a former enemy.

Robbia School.

Bibl.:

Amati, *Dis. Cor.*, s.v. Volterra; Passerini, 308; Repetti, V, s.v. Volterra.

264 STEMMA OF GIOVANNI DAVANZATI AND HIS WIFE CATERINA PAZZI. 1513. Pescina, S. Stefano.

On the predella of an altarpiece of the Nativity with SS. Stefano and Lorenzo, formerly in S. Stefano in Piscina, are the arms (1) dexter, of the Davanzati; *Azure*, a lion rampant *or*; and (2) sinister, of the Pazzi family: *Azure*, two dolphins addorsed *or* accompanied by four or more crosslets fitchy of the same. These arms are those of Giovanni di Niccolò Davanzati and of Caterina di Ghinozzo Pazzi, who were married in 1512, and may have been a votive offering after the birth of a child.

By Giovanni della Robbia.

Bibl.:

C-M., 253 No. 306; C., s.v. Davanzati, Pazzi; Litta, s.v. Pazzi, Tav. 4; P., 267-269.

265 STEMMA OF FRANCESCO DI BERNARDO MAZZINGHI. 1513. Galluzzo, Palazzo Pretorio. Photo., Private.

Within a rectangular frame of plain mouldings on a flat plate is a Tuscan shield (Fig. 192) bearing the Mazzinghi arms: *Azure*, three maces in pale, heads downward, *argent*, the handles terminating in ringlets *gules*.

Below, on a separate rectangular tablet, is inscribed:

✧ FRANCESCO ✧ DI ✧
BERNARDO ✧ MAZ
INGI ✧ P(ODEST)A ✧ MCCCCCX₃

Francesco di Bernardo di Domenico di Jacopo Mazzinghi was a Prior of Florence in 1505.

Atelier of Giovanni della Robbia.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Mazzinghi; P., 612-613; W., 153.

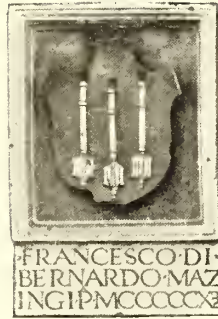


FIG. 192. FRANCESCO MAZZINGHI.

266 STEMMA OF NICCOLÒ DI LORENZO MARTELLINI. 1513.

Galluzzo, Palazzo Pretorio. Photo., Private.

On a nearly square frame, surrounded by an egg and dart moulding, is set a Tuscan shield (Fig. 193) bearing the Martellini arms: *Gules*, a falcon *argent*, in the act of detaching a bell from his leg, on a mount of six tops *or*, debruised of a bend *azure*.

Below, on a rectangular tablet is inscribed:

NICHOLAVS M
AGISTRI LAVRE(N)T
II MARTELLINIS
POTESTAS MDXIII

Atelier of Giovanni della Robbia.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Martellini del Falcone.

267 STEMMA AND EMBLEMS OF POPE LEO X, AND OF CARDINAL LORENZO PUCCI. 1513. Rome, Castel S. Angelo. Cappella Clemente VII.

A. In the centre of the ceiling is a medallion framed with a "tronco" of oak, like the frames of the Medici medallions in the Museo Industriale.

It contains a Tuscan shield displaying the Medici arms: *Or*, five torteaux in orle, in chief a hurt charged with three lilies *or*. This medallion, like the pavement tiles, dates from the renovation of the castle by Leo X.

B. In the pavement are tiles showing (1) in a kite shaped shield six



FIG. 193. NICCOLÒ MARTELLINI.

Medici palle surmounted by a tiara and cross keys; (2) the lions of Leo X; (3) the Medici yoke; and (4) the Medici diamond; and (5) the Moor's head, emblem of the Pucci family, a memorial of Lorenzo Pucci, first Cardinal created by Leo X in 1513. Papini attributes these pavement titles to Luca di Andrea della Robbia, but they are more probably of Spanish origin.

By Luca di Andrea della Robbia.

Bibl.:

Papini, *Faenza*, II (1914), 65-71.

268 TABLET OF GIOVANNI AND MICHELE SALVETTI. 1513.

London, Victoria and Albert Museum, No. 7397a-'60.

On a rectangular tablet, 0.32m. × 0.15m., is inscribed:
GIOVANNI · SALVETTI · P(ODEST)A · E · C(OMMISSARI)O ·
MCCCCLIII E MICHELE · SVO · FIGLIOLO · P(O-
DEST)A MDXIII

Giovanni di Francesco di Salvetto Salvetti was a Prior in Florence in 1455 and 1459. His son Michele was a Florentine Prior in 1499.

The tablet doubtless was once placed on a Palazzo Pubbico in the town where Giovanni and his son served as Podestà, and above it the family stemma: *Argent*, two lions affronty *gules*. Crollalanza gives the Salvetti arms: *Or*, a bull rampant *gules*.

Robbia School.

Bibl.:

C., s.v. Salvetti; P., 832-833.

269 STEMMA OF FEDERIGO DI GIOVANNI RICCI. 1513. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, and wheat, arranged for the most part in continuous, triplex bunches surrounding an egg and dart moulding, is a white fluted disk on which is set a Tuscan shield (Fig. 194) bearing the Ricci arms: *Azure*, six hedgehogs, three, two and one *or*, and

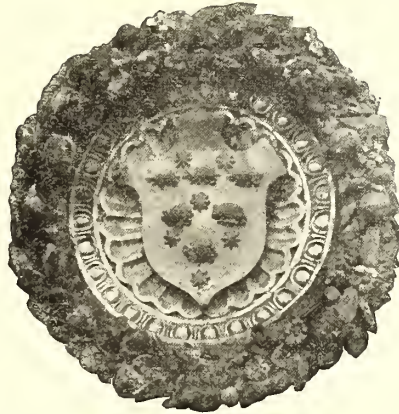


FIG. 194. RICCI ARMS.

six eight pointed stars of the same, two, one, two, one. The number of hedgehogs and stars is not constant. The tablet is missing but the Archives of Florence supply the information that Federigo di Giovanni Federighi de' Ricci held the office of Vicario in S. Giovanni in Valdarno in 1513.

Atelier of Giovanni della Robbia.

Document:

Vicarius vallis arni S(uperioris) (S Giov. Vald.) Cū

Uno Milite not°	cum Salario
uno alio Notario Itē	lib. Duarū Miliū
uno alio Notario proius	Solvēdo a dicto
dicēdo amōteghōzi	vichariatu pro
anorum XXX a matri col(ati)	quod libet Semestri
florentie salte(m) pro	l 2000.
com(unitate)	

Quatuor domicellis. XV

famulis et quinque equis

†federigus Joh(ann)is federighi de riccis—p(er)6 mensibus—30 decembris
1513

[Archiv. di Stato. Registrum Extrinsecorum 1505-1529, Segnato Tratte
Cod. 71 c. 20.]

Bibl.:

C., s.v. Ricci di Firenze: W., 168.



FIG. 195. TRONCONI ARMS.

- 270** STEMMA OF THE TRONCONI FAMILY. 1514. Pieve S. Stefano. S. Francesco. Photo., Private.

At either end of the predella of the altarpiece representing the Assumption and Saints is a medallion (Fig. 195) with the arms: *Azure* two hands breaking a rod or branch proper. Dr. Andrea de Lucca writes to Mr. Mather that these are the arms of a now extinct family, the Tronconi family of Pieve S. Stefano.

The altarpiece bears the inscription:

QVESTA TAVOLA ♦ E LA CAP(P)ELLA ♦ AN(N)O FATTA ♦
FARE ♦ IACOPO ♦ MATTEO ♦ SANTI ♦ E G(I)VLIANIO ♦ FIG-
LVOLI ♦ DI GIOVAN(N)I ♦ DIACOPO ♦ DI CECHO ♦ DA LA
PIEVE ♦ 1514 ♦

Atelier of Andrea della Robbia.

Bibl.:

C-M., 252 No. 304; Cr., 355.

- 271** STEMMA OF CARDINAL PIETRO DI BENEDETTO ACCOLTI AND OF NICCOLÒ DI CIONE POLLINI. 1514. Florence, Museo Nazionale, No. 64. Photos., Alinari, 2752; Brogi, 9474.

On the predella of a large altarpiece representing the Lamentation over the Dead Body of Christ are two coats of arms on Tuscan shields (Fig. 196). The dexter shield bears the Accolti arms: Barry, *argent* and *gules*, a bordure *azure* charged with eight stars *or*. Above the shield a Cardinal's hat and tassels, *gules*. The individual indicated was without doubt Pietro di Benedetto Accolti, made a Cardinal by Julius II on March 10, 1510. He was a near relative of Bernardo Accolti, Prior of the monastery and hospital from which the altarpiece came.

The sinister shield bears the Pollini arms: *Azure*, three mill wheels *or*, two and one, separated by a fess of the same charged with a ladder of three rungs *gules*. The ladder is here omitted or worn away. The individual indicated was probably Niccolò di Cione di Niccolò Pollini who ruled the Arte della Lana from 1515 to 1528, a descendant of Cione di Lapo di Gherardo Pollini, a high official in the Arte della Lana and founder of the hospital (1313) from which the altarpiece came.

A recently published document shows that Giovanni della Robbia received payment for this altarpiece in the month of August, 1514.

Bibl.:

B., *Jahrb.*, VIII (1887), 220-221; C-M., 216 No. 67; Ciacconius, III,



FIG. 196. ACCOLTI AND POLLINI ARMS.

290-295, 477-478; C., s.v. Accolti, Pollini; Cr., 238-239; M., *D. R. A.*, 119 Fig. 49; Poggi, *Burl. Mag.*, XXVIII, 129 note 4 (Doc.); R., *D. R.*, 246-247; *Sc. Fl.*, IV, 60; Richa, III, 327-351; Rosselli, IIa c. 879; Supino, 450 no. 64.

272 STEMMA OF BINDACCIO DI ANDREA DA RICASOLI. 1514.
Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, and an inner egg and dart moulding, is a fluted disk bearing a Tuscan

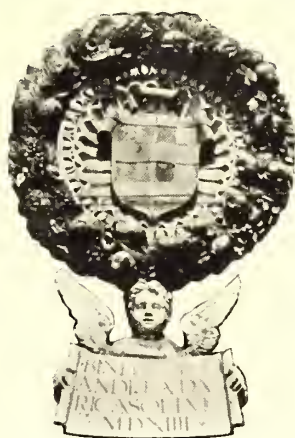


FIG. 197. BINDACCIO RICASOLI.

shield (Fig. 197) with the Ricasoli arms: *Or*, three pallets *gules* surmounted of as many bars *azure*; in chief a plate with a Croce del Popolo.

Below, a well modelled winged cherub displays an almost horizontal scroll inscribed:

✧ BINDACCIO DI
ANDREA ✧ DA
RICASOLI ✧ VIC(ARI)O ✧
M ✧ D ✧ XIII ✧

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Ricasoli; W., 167.

273 STEMMA OF GIANOZZO DI PIERO GIANFIGLIAZZI. 1514.
Cutigliano, Palazzo Pretorio. Photo., Private.

Within a continuous wreath of fruit and flowers and an inner egg and

dart moulding, set on a fluted disk is a Tuscan shield bearing the Gianfigliuzzi arms: *Or*, a lion rampant *azure* armed and langued *gules*.

Below, on a curved scroll, is inscribed:

GIANNOZZO DI PIERO

GANFIGLIAZZI C(OMMISSARI)O 1514

The name Gianozzo Gianfigliuzzi occurs amongst the Priors of Florence in the fourteenth and fifteenth centuries.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Gianfigliuzzi: P., 466-468; W., 142.

- 274** STEMMA OF DADDO CALCAGNI AND OF HIS WIFE TOMMASA RICCOBALDI. 1514. Poggibonsi (near), S. Lucchese. Photo., Lombardi 1778.

On the predella of an important altarpiece representing the Immaculate Virgin and Saints are two coats of arms on Tuscan shields. At the dexter end are the Calcagni arms: *Argent*, a hound salient *azure*. At the sinister, the Riccobaldi arms: *Vert*, three stars *or*, two and one, divided by a fess of the same. Inasmuch as Daddo di Tommaso di Simone Calcagni was married to Tommasa di Gabriele Riccobaldi in 1503 we may conclude that this altarpiece was their joint gift.

One of the four pilasters is inscribed:

AN(N)O · S(ALVATORIS) · M · D · XIII

Influence of Giovanni della Robbia.

Bibl.:

Broggi, *Inv.*, 420-421; C-M., 244 No. 238; Del Migliori Ms. in Bibl. Magliabec. Classe XXVI, Cod. 131, c. 139; Prioristà Ridolfi, s.v. Calcagni.

- 275** STEMMA OF RAFFAELLO DI ZANOBI GIOCONDO. 1514. Borgo San Lorenzo, Palazzo Pretorio. Photo., Private.

Within a continuous wreath of irregular bunches of fruit and flowers is a circular disk with shield and stemma missing.

Below, on a horizontal scroll upheld by two hands is inscribed:

RAFAELLO · DI

ZANOBI · DI

DOMENICO · G(I)O

CONDI · P(ODEST)A · 1514

Robbia School.

276 STEMMA OF THE OSPEDALE DEL CEPPO. 1515. Pistoia, Ospedale del Ceppo. Photo., Private.

On the short side of the loggia, to the right of the façade, may be seen two pilasters and a medallion (Fig. 198). The pilasters are there to complete the decorative scheme of the loggia on this the least important of its faces. The medallion, now simply space filling, may have been designed for a frontal position, now occupied by the larger medallions of Giovanni



FIG. 198. OSPEDALE DEL CEPPO.

della Robbia. This medallion may be identified as the one for which Benedetto Buglioni was paid two large golden florins on March 26, 1515.

The medallion is framed by a polychromatic wreath of fruit composed of triplex bunches bound by small ribbons. The fruit, in high relief, is arranged in alternately dark and light bunches, not invariably homogeneous. The wreath is set between an outer egg and dart and an inner cord moulding. Within this frame is a circular band chequy *argent* and *sable*, the insignia of the City of Pistoia, enclosing a flat blue disk on which is displayed in natural colours a group of olive stumps (*ceppi*) three of which are sprouting. It may be noted that the field against which the stumps appear has no fixed value. Here it is blue; on the other short side of the loggia, white; at the angles on shields upheld by Sirens, yellow.

By Benedetto Buglioni.

Document :

“MDXIIIJ

Spedale di santa maria dell ceppo di pistoia de dare..

.....

1515. Et de dare adj XXVI detto (marzo) 1515 f. dua

l(arghi) oro i(n)oro se faciano buonj p(er) luj a

benedetto di giovannj ischultore avere al l(ibro)

g^e e c 156 e sono p(er) una arme di

detto ispedale di terrachotta invetriata..... f 2—lire—”

[Archivio di S. Maria Nuova, Libro Azzurro, segnato E, 1513-1516, c.

117; also Milanesi, *Misc.* 32 III P, c. 480.]

Bibl. :

R. g. Mather, *L'Arte*, XXII (1918), 193-194; M., *A. J. A.*, XXII (1918), 370-371.

277 STEMMA OF FILIPPO D'ANTONIO LORINI. 1515. Pescia, Via Benedettini. Cairolì, 22. Photo., Private.

Within a wreath composed of triplex bunches of fruit interspersed with a few flowers, separated by double, narrow ribbons, framed on its inner edge by a rope moulding, set against a white fluted disk, is a Tuscan shield



FIG. 199. LORINI ARMS.

(Fig. 199) bearing the Lorini arms: *Azure*, a mount of six summits *or*, from which two branches *vert* with four roses *argent*; in chief a label of France *gules* with three fleurs-de-lys *or*. Filippo d'Antonio di Giovanni di

Filippo Lorini held the office of Vicario at Pescia in 1493. He was decorated by King Louis of France and buried in S. Marco in 1520. On stylistic grounds this medallion may be assigned to the year 1515.

Atelier of Benedetto Buglioni.

Document:

1. "Vic. Vallis Nebule (Pescia) cum

Uno Iudice licentiato	cum Salario librarum
uno Milite socio not ^o	Duarū miliū sibi
uno Notario	solvendarum adicto
iii ^j ^{or} Domicellis	Vic ^a p(ro)quolibet
xv famulis	Semestrj
iii ^j ^{or} eq(ui)s	

filippus dantonij Io(Johannis) filippo lorinj—84—6 mesi—Die 12 dicembre 1493."

[Arch. di Stato. Registrum Extrinsecorum, 1489-1508, segnato Tratte Cod. 70 c. 19.]

2. "Chiesa di San Marco

Fra l'Altare de Ricci e quello de Martini Cartella dj marmo nel muro con queste due arme de Lorini (one without, the other with the label of France) e con la seguente

Inscrizione: Philippus Lorino Antonij F. Patritio Flor.

quicum ob egregiam virtutem apud Ludovicum Gallie Regem

summa cum gratia et authoritate diu floruisset ab

eamque tum equestri S. Michaelis Ordine tum Normandie

Prefettura ornatus est, Amplissimj Republice meritis

in Patria finito hoc sepulcro a se extracto conditus

est anno 1520."

[Arch. di stato, Sepoltuario Roscelli, Vol. II, c. 1231.]

Bibl.:

C., s.v. Lorini Sernigi; Cr., 351; P., 412-414; W., 174.

278 STEMMA OF (1) LEO X, (2) BARTOLOMEO BUONDELMONTI(?) AND (3) JACOPO SALVIATI. 1515. Baltimore, Collection of Mr. Henry Walters. Photo., Private.

On the predella of an altarpiece which represents the Temptation of Adam and which commemorates the triumphal entry of Leo X into Florence in 1515, are three stemmi (Fig. 200), (1) The central one is that of the Pope, Leo X. The papal tiara and the crossed keys *or* and *argent* are set above a Tuscan shield bearing the Medici arms: *Or*, five torteaux in orle, in chief a hurt. (2) The dexter arms, also on a Tuscan shield are:



FIG. 200. BUONDELONTI, LEO X, AND SALVIATI ARMS.

Azure, a mount of six tops *or*, surmounted by a cross *gules*. In spite of the tinctures, which differ from those given by Crollanza, we take this to be the stemma of Bartolommeo di Rosso Buondelmonti, who married Alessandra Pazzi, a daughter of Bianca di Piero dei Medici. Bartolommeo was the donor in 1489 of a lunette by Andrea della Robbia now in the Museo dell' Opera del Duomo, and probably with Jacopo Salviati the donor of a lunette by Giovanni della Robbia at S. Giovanni in Valdarno. (3) The sinister end of the predella exhibits a similar shield bearing the Salviati arms: *Argent*, three bends brethesse *gules*; in chief the label of Leo X, i.e. a hurt between the letters L and X. It would seem probable that the member of the Salviati family here indicated was Jacopo Salviati, whose wife Lucretia de' Medici was the Pope's sister. Jacopo's son Giovanni on June 26, 1517 was made a Cardinal by Leo X.

It may be recalled that in 1474 and 1475 Antonio di Lorenzo Buondelmonti was Vicario at S. Giovanni in Valdarno, and that in 1484 Bernardo di Marco Salviati held that office in the same town.

By Giovanni della Robbia.

Bibl.:

C., s.v. Buondelmonti, Salviati; Lelong, *Cat.*, 31; Litta, II, s.v. Buondelmonti, Tav. II; M., *D. R. A.*, 111-116, Fig. 45; P., 827-828.

279 EMBLEM OF THE MEDICI AND BARTOLINI SALIMBENI FAMILIES. c. 1515. Dicomano, Casa Bartolini Salimbeni Vivai. Photo., Private.

The large, or courtyard, stemmi of which in the XV century several were made by Luca della Robbia, seem to have been less in fashion in the XVI century.

A fine example, however, may be seen at Dicomano (Fig. 201) set into a wall where it is surrounded by a painted imitation of a wreath. The original garland fell to the lot of the Marchese Torrigiani, in whose palazzo in Florence it still exists.

The central medallion shows a combination of the emblems of the Medici and Bartolini Salimbeni families against a plain field. Here are the three Medici feathers, white, red and green, the Medici diamond ring, and motto SEMP(ER), and the Bartolini Salimbeni poppies with the motto P(ER) NON DORMIRE. It seems not unlikely that the medallion commemorates the marriage of Bartolommeo di Andrea de' Medici and Alessandra di Leonardo Bartolini Salimbeni.

Bartolommeo, known as Il Mucchio, served under the Grand-duke Cosimo I, became Capitano at Arezzo and later at Pisa, and died in 1555. Alessandra's father was Gonfaloniere at Florence in 1516, her brother Com-

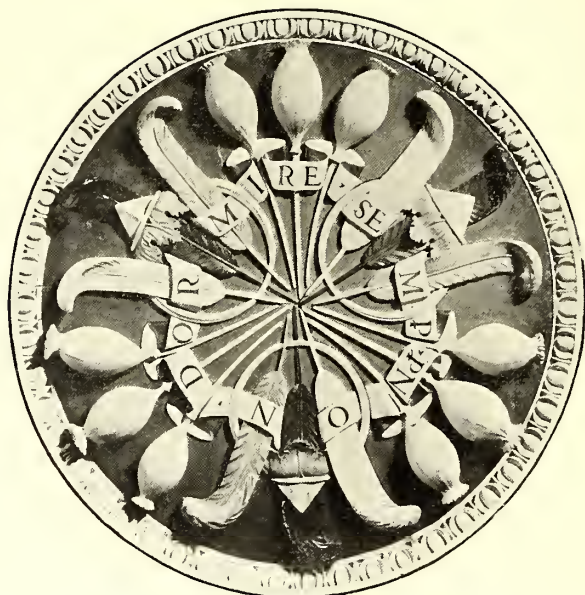


FIG. 201. BARTOLINI SALIMBENI INSIGNIA.

missario at Castiglione-Fiorentino in 1494. Another intermarriage between these families took place when Giovenco di Giuliano de' Medici married Giovanna di Stefano Bartolini. Giovenco was Vicario at Pieve San Stefano in 1506.

The garland, (Fig. 202) in each of the six sections of which are found the seed pods of poppies, is unusually decorative and well modelled for a Robbia work of the later period.

By Giovanni della Robbia.

Bibl.:

C., s.v. Bartolini, Salimbeni, Medici; Litta, VI, s.v. Medici, Tav. V, XVII; P., 531-533.

280 EMBLEM OF A COMPAGNIA. c. 1515. London, Victoria and Albert Museum, No. 45-'82. Photo., Private.

On a small lunette *gules* are set two keys, *or* and *argent*, in saltire, above which in clouds a figure of the Precursor, pointing and holding a cross.

Possibly the emblem for a Compagnia founded by the Pope and dedicated to S. Giovanni Battista.

Bibl.:

C-M., 270 No. 405.



FIG. 202. GARLAND FOR THE PRECEDING.

281 STEMMA OF CANAFFO D'ANTONIO ATTAVANTI. 1516.
Radda, Palazzo Pretorio. Photo., Private.

On a rectangular frame surrounded by an egg and dart moulding a kite shaped shield (Fig. 203) bears the Atavanti arms: *Azure*, a S. Andrew's cross *or*.



FIG. 203. CANAFFO ATTAVANTI.

Below, on a rectangular tablet is inscribed:

CHANAFFO ♦
DANTONIO ♦
ATAVANTI ♦
P(ODEST)A ♦ 1516 ♦

Several members of this family were Priors of Florence during the fifteenth century.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Attavanti; P., 753-754; W., 126.

282 STEMMA OF THE BONSOSTEGNI FAMILY. c. 1516. Perugia, Museo dell'Università, No. 365.

Within a rectangular frame with yellow egg and dart moulding is a green garland set against a blue ground on which is a kite shaped shield bearing the Bonsostegni arms: *Or*, two bars, *gules*.

Robbia School.

283 STEMMA OF ANDREA DI GIULIANO PARTICINI. 1516. Pieve San Stefano. Palazzo Comunale. Photo., Private.

Within a wreath of fruit and flowers and an inner egg and dart moulding, against a fluted disk is set a decorated Tuscan shield (Fig. 204) bear-



FIG. 204. ANDREA PARTICINI.

ing the Particini arms: Per pale, dexter *Azure*, three fleurs-de-lys *or*; sinister, bendy sinister of three *argent* and *gules*.

Below, on a curved scroll upheld by two hands is inscribed:

✧ ANDREA DI GI
VLIANO DI PA
RTICINO PATI
CINI ✧ V(ICARIO)O ✧ M·D·XVI ✧

Andrea di Giuliano di Particino Particini was a Prior of Florence in 1476, and Vicario at Poppi in 1526.

Atelier of Giovanni della Robbia.

Bibl.:

P., 738.

- 284** STEMMA OF NICCOLÒ DI PIERO PAZZI. 1516. S. Giovanni in Valdarno. Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, beans (on which may be seen a frog and a lizard), and an inner egg and dart moulding, set against a white fluted disk is a Tuscan shield (Fig. 205) bearing the Pazzi arms: *Azure*,



FIG. 205. NICCOLÒ DE PAZZI.

two dolphins hauriant, embowed, addorsed *or* and four crosses bottonny, fitched, of the same. Below is a horizontal scroll inscribed:

✧ NICHOLO ✧ DI ME
S(SER) PIERO ✧ DIMES(SER)
ANDREA ✧ DE PAZZ
I V(ICARIO) ✧ MDXV E MDXVI

Niccolò di Messer Piero di Messer Andrea dei Pazzi was born in 1462, imprisoned at Volterra in 1478, released in 1480, made a Commissario in the Val di Sieve and in the Casentino, a Prior in Florence in 1509, Consul of the Mint in 1510, Vicario in S. Giovanni in Valdarno in 1516, Capitano at Pistoia in 1517, and died in 1519.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Pazzi; Litta, s.v. Pazzi, Tav. 8; P., 146-147; W., 162-164.

- 285** STEMMA OF NICCOLÒ AVERARDI DA FILICAIA. 1517. San Giovanni in Valdarno. Palazzo Pretorio. Photo., Alinari, 9846.

Within a wreath of fruit, flowers, and wheat of continuous, semi-regular composition and a motion from the base in both directions toward the top,

is an egg and dart moulding surrounding a blue fluted disk on which is set a Tuscan shield (Fig. 206) bearing the Filicaia arms: *Or*, three chevrons *gules*.



FIG. 206. NICCOLÒ FILICAIA.

Below, a winged cherub upholds a slightly curved scroll inscribed:

· NICCOLA · AVERA
 RDI · DE FILICARIA · P
 RO · MAG(NIFI)CO · ET EX(CEL)SO · PO
 PVLO · FLOR(ENTI)NO · VICA(RI)O · S(ANC)TI. IO(ANNI) ·
 PRO ·
 SEMESTRI · INCEPTI · DIE ·
 XXVIII DECE(M)BRIS M · D · XV · II

Niccolò d'Averardo d'Alessandro da Filicaia became a Prior of Florence in 1519.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Filicaia; P., 116-119; W., 140.

286 STEMMA OF BATTISTA BARTOLOMEO DE'BENUCCI.
1517. Prague, Rudolfinum.

Within a fruit garland is set a Tuscan shield bearing the Benucci arms: Quarterly, (1) and (4) *argent*, (2) and (3) *azure*, a star *or*. Around the shield is inscribed:

· BAPTISTE · BA(R)TOLOMEI · DE BENVCCIS · ET · SVO
MCCCCXVII

Crollanza gives the Benucci arms as: *Or*, an increscent *purpure*.
Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Benucci; Sellière Sale of 1890, *Cat.* 15, no. 13.

287 STEMMA OF THE CANIGIANI FAMILY WITH TABLET OF
FRANCESCO DI AGOSTINO BILIOTTI. 1517. Pieve San Ste-
fano, Palazzo Comunale. Photo., Private.

Within a continuous wreath of chiefly triplex bunches of fruit and flowers, set against a flat disk is a lily-capped beribboned Tuscan shield (Fig. 207) bearing the Canigiani arms: *Argent*, a crescent *azure*, accompanied in chief by a label *gules*.



FIG. 207. CANIGIANI ARMS.

Below, on a curved scroll upheld by two hands is inscribed:

✧ FRANCESC
O DAGOSTINO
BILIOTTI V(ICARI)O 1517

The Biliotti arms according to Crollanza, are *Gules*, in a chief *argent* a wolf passant of the first. According to the Princeton Prioristà the Biliotti arms are: *Azure*, a cross *or*. Apparently by some error the Canigiani arms and Biliotti tablet are here brought together.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Biliotti, Canigiani; P., 10, 422.

- 288** STEMMA OF GIOVANNI D'ANDREA DI BONO BONI. 1517.
Pieve San Stefano, Palazzo Comunale. Photo., Private.

Within a continuous wreath, irregularly composed of fruit and flowers, and an inner egg and dart moulding, set against a fluted disk is a Tuscan shield (Fig. 208) bearing the Boni arms: Party per pale, *gules* and *azure*, a lion *argent*, charged with the Croce del Popolo.



FIG. 208. GIOVANNI BONI.

Below, on a curved scroll upheld by two hands, is inscribed:

GIOVANNI · DAN
DREA · DI BONO ·
BONI · V(ICARI)O · 1516 E
1517 ·

Robbia School.

Bibl.:

C., s.v. Boni, P., 829; W., 130.

- 289** STEMMA OF MESSER LIONARDO DI GIOVANNI BUONAFEDE. c. 1517. Badia Tedalda, S. Michele. Photo., Private.

At either end of the predella of the altarpiece of the Madonna enthroned with Saints is a kite shaped shield bearing the stemma of Messer Lionardo di Giovanni Buonafede: *Or*, on a mount of six tops *vert* a bull salient *gules*. Over the shield is a Bishop's mitre. Messer Lionardo Buonafede, the Administrator of the Hospital of S. Maria Nuova, Florence, was a benefactor of the Badia at Tedalda. He also presented fonts and other objects of Robbia ware for the church at Galatrona (1518), S. Piero a Sieve, and elsewhere.

By Benedetto Buglioni.

Bibl.:

C-M., 225, No. 123; M., *A. J. A.* XXII (1918), 310-314 (Doc.); P., 369; Repetti, s.v. Badia Tedalda.

290 STEMMA OF MESSER LIONARDO DI GIOVANNI BUONAFEDE. c. 1517. New York City, Bardini Sale of 1918.

In the Bardini sale of 1918 was an empty tabernacle frame, the console of which contained a kite shaped shield (Fig. 209) from which sprang floral scrolls. The shield bore the Buonafede arms: *Or*, on a mount of six tops *vert* a bull salient *gules*.

The Bishop's mitre above the shield indicates the ecclesiastical standing of the donor, who no doubt was Lionardo di Giovanni Buonafede, administrator of the Hospital of S. Maria Nuova.

Atelier of Benedetto Buglioni.

Bibl.:

Bardini Sale of 1918, Cat., 378; P., 369.

291 STEMMA OF MESSER LIONARDO DI GIOVANNI BUONAFEDE. c. 1517. Rome, Sangiorgi Gallery (formerly). Photo., from Sangiorgi Catalogue.

Formerly at Gagliardi's, Florence, and in 1905 in the Sangiorgi Gallery, Rome, was a round headed altarpiece of the Nativity. At either end of the predella is a Tuscan shield, bearing the arms of Messer Lionardo di Giovanni Buonafede: *Or*, a mount of six summits *vert*, surmounted by a bull salient *gules*. Above the shield is a Bishop's mitre. On the predella is also displayed S. Lionardo, his patronymic saint, and S. Benedetto, the saint of the order of the Fratres Cassinenses to which he belonged.

Atelier of Benedetto Buglioni.

Bibl.:

Cat. Galerie Sangiorgi; P., 369.

292 STEMMA OF MESSER LIONARDO DI GIOVANNI BUONAFEDE. 1518. Galatrona (near Montevarchi), S. Giovanni Battista. Photo., Alinari, 9855-9857.

Pèleo Bacci has published documents showing that Giovanni della Robbia and his son Marco received payments from April 10th, 1510, to April 30th, 1521, for a font (Fig. 210) and other objects ordered by Messer Lionardo di Giovanni Buonafede.

1. The font (1518) at each angle of its upper frieze, bears on a tournament shield the arms of the Buonafede family: *Or*, a mount six tops

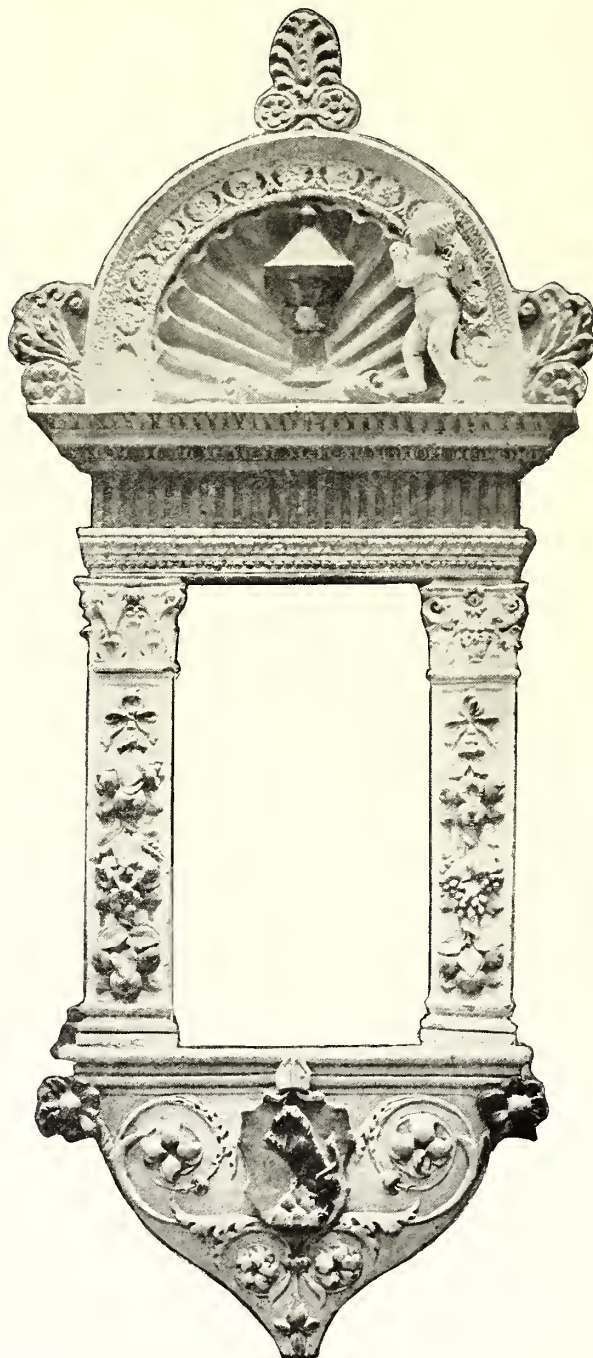


FIG. 209. LIONARDO BUONAFEDE.

vert surmounted by a bull salient *gules*. Above the shield is a Bishop's mitre (Alinari 9855-9856).

2. The ciborium also bears Buonafede's arms on a tournament shield (Alinari, 9858).

3. The frame which now surrounds the statue of S. Giovanni Battista,

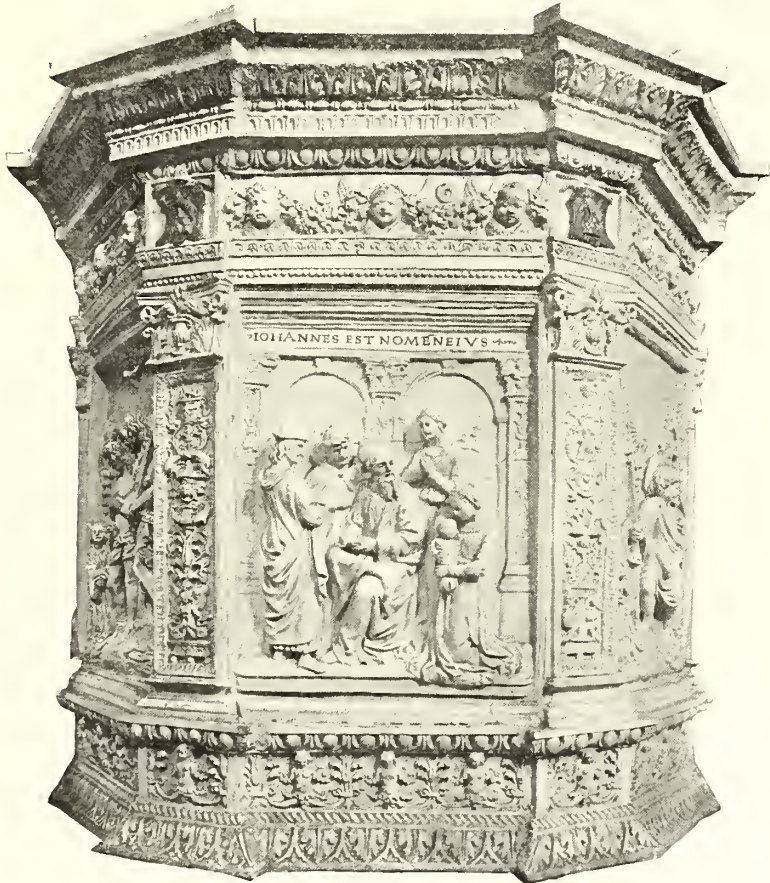


FIG. 210. LIONARDO BUONAFEDE.

on the entablatures of the pilasters also bears his coat of arms (Alinari, 9857). The frame seems formerly to have been that of an altarpiece.

4. In the vault of the Cappella Maggiore also the stemma of Messer Buonafede is displayed in a medallion surrounded by a garland of fruit and flowers.

By Giovanni della Robbia.

Bibl. :

Bacci, *Ill. Fior.*, 1908, 144-149, (Doc.); C-M., 233 No. 182; Cr., 232; M., *Sc. Mag.*, 1893, 692-697.

293 STEMMA OF THE MEDICI FAMILY. c. 1518. S. Piero a Sieve, Pieve, S. Piero. Photo., Alinari, 9859.

At the angles of the entablature of the font, which is a replica of that at Galatrona, are rectangles containing Tuscan shields (Fig. 211) bearing the Medici arms: *Or*, five torteaux, two, two, and one, accompanied in chief by a *palla* showing the Croce del Popolo (*argent*, a cross *gules*). The



FIG. 211. MEDICI ARMS.

Medici family owned a tower in the vicinity and at one time enjoyed the exclusive patronage of the church. Possibly the individual donor here indicated was Giovanni delle Bande Nere (1498-1526). The font may be assigned to the year 1518.

By Giovanni della Robbia.

Bibl. :

C-M., 252 No. 302; C., s.v. Medici; Litta, VI, s.v. Medici; Repetti, V, 108; Young, II, 214-229.

294 STEMMA OF THE MANETTI FAMILY WITH THE TABLET OF TOMMASO DI SCOLAIO CIACCHI. 1518. Pieve San Stefano, Palazzo Comunale. Photo., Private.

Within a wreath of fruit and flowers composed chiefly in triplex bunches, set against a flat plate is an ornamented beribboned Tuscan shield (Fig. 212) bearing the Manetti arms: *Argent*, a bend *azure* charged with three moons in crescent bendwise *or*.

Below, on a rectangular frame is inscribed:

✧ TOMASO DI SC
HOLAIO CIAC
HI VICHARIO
MDXVIII + 1518

Here the arms of Bernardo di Filippo Manetti, Capitano at Borgo S. Sepolcro in 1503, are placed above a tablet recording the Vicariate of Tommaso Ciacchi. The arms of the Ciacchi family are quite different.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Ciacchi, Manetti; P., 648, 442; W., 135, 151.



FIG. 212. BERNARDO MANETTI ARMS.



FIG. 213. TOMMASO GUALTEROTTI.

295 STEMMA OF TOMMASO DI LORENZO GUALTEROTTI. 1518. Pieve San Stefano, Palazzo Comunale. Photo., Private.

Within a continuous wreath of chiefly triplex bunches of fruit and flowers surrounded by an egg and dart moulding is a fluted disk containing a Tuscan shield (Fig. 213) bearing the Gualterotti arms: *Per bend indented, azure and or*.

Below, on a curved scroll, is inscribed:

TOMASO · DI
LORENZO ·
GHALTEROTTI ·
V(ICARI)O · 1517 E 1518 ·

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Gualterotti; W., 147.

296 STEMMA OF LUIGI DI FRANCESCO PIERI. 1518. Radda, Palazzo Pretorio. Photo., Private.

Frame missing. A Tuscan shield (Fig. 214) bears the Pieri arms: *Argent*, a bend *or* and bend sinister *azure* in saltire, in chief a label of Anjou, *gules*.



FIG. 214. LUIGI PIERI.

On a rectangular tablet is inscribed:

LVVIGI 7 DIFRA
NCESCHO 7 PIERI
PO(DEST)A 7 M 7 D 7 XVIII

Luigi's father, Francesco di Giovanni di Piero Pieri-Scodellari, was a Prior of Florence in 1473.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Pieri Scodellari; P., 749-750.

297 EMBLEMS OF LEO X. c. 1518. Rome, Loggia of the Vatican (formerly), Sala Borgia. Photo., Private.

The pavement which Vasari describes as made by Luca di Andrea della Robbia for Leo X after the designs of Raphael has now disappeared though some fragments are preserved. A drawing made by Francesco La Vega in 1742 (Fig. 215) shows:

- (1) the name Leo X M(EDICES) PO(NTIFEX) M(AXIMVS);
- (2) the three Medici feathers, the diamond ring, and the motto SEMPER.
- (3) The yoke and the motto SVAVE EST.

A few tiles with Medici emblems are preserved in the Sala Borgia.

Payments were made to Luca di Andrea della Robbia and to "frate de la Robbia," without doubt Fra Mattia, in August and September, 1518.

By Luca di Andrea della Robbia.

Bibl.:

Gnoli, *A. S. A.*, IV (1891), 125, 126; M., *Sc. Mag.*, 1893, 698; *Brickbuilder*, 1902; 99; Müntz, *Raphael*, 452, note 1 (Doc.): Perodi, 106-107, Tav. 50; Tesorone, 3-48; Figs. 1-4; Vas., II, 182.

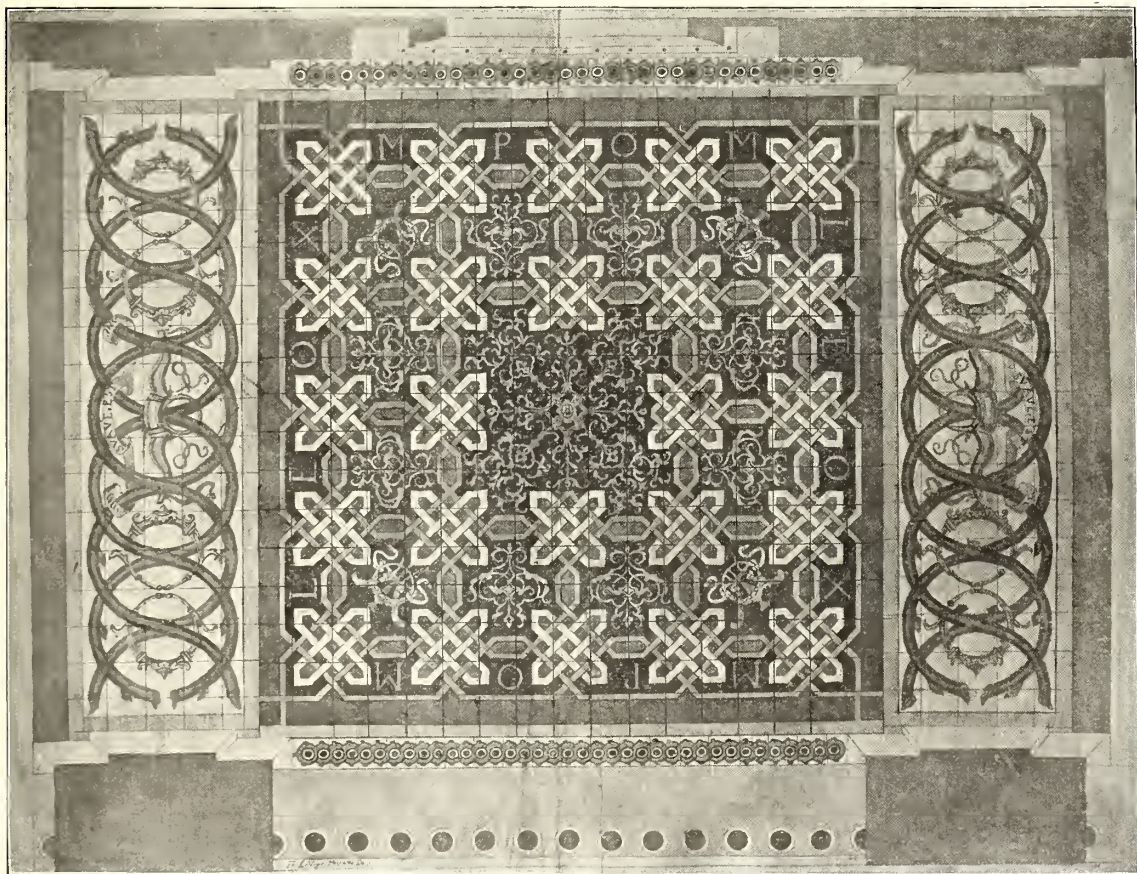


FIG. 215. EMBLEMS OF LEO X.

298 EMBLEMS OF LEO X. c. 1518. Rome, S. Silvestro al Quirinale, Cappella di S. Caterina. Photo., Private.

The pavement before the altar is composed of Robbia tiles, which may have been transferred from the Vatican. The patterns consist almost exclusively of Medici emblems, such as the three feathers, red, white and green (Fig. 216), diamonds separate or in intertwined rings, and disks or *palle*.

By Luca di Andrea della Robbia.

Bibl. :

Erculei, *A. I. D. I.*, VI(1897), 46; Gnoli, *N. Antologia*, 1888; *A. S. A.*, IV (1891), 125-126; M., *Brickbuilder*, 1902, 98-101; Tesorone, 38.



FIG. 216. MEDICI EMBLEMS.

299 EMBLEMS OF LEO X. c. 1518. Rome, Museo Industriale. Photo., Private.

Here may be seen various emblems.

(1). A lion's mask proper framed by a Medici ring, ribbed *or*, with a diamond *azure* resting on foliage *vert* (Fig. 217). Background, light blue. Three Medallions.

Another may be seen from a window of 36 Via dei Delfini, set in the wall of a house No. 2 on Piazza Campitelli, Rome.

(2). The Medici feathers (Fig. 218), green, white and violet, with a scroll inscribed *SEMPER*. Background, light blue.

Two medallions.

(3). The Medici yoke (Fig. 219), gray green, with a scroll inscribed *SVAVE* framed by a green oak stem bound with yellow ribbons.

Three medallions.



FIG. 217. LION MASK.



FIG. 218. MEDICI FEATHERS.

Vasari speaks of these insignia as having been made for Leo X by Luca di Andrea della Robbia.

Bibl.:

Ferrari, *Rass. d'Arte*, VIII (1908), 60; M., *Sc. Mag.*, 1893, 698; Vas., II, 182.

300 EMBLEM OF THE MEDICI FAMILY. c. 1518. Florence, Museo Nazionale.

In the Museo Nazionale may be seen twelve medallions, white rimmed, blue background, each with three interlocked diamond rings and three feathers. In three of the medallions the diamonds are white, in the rest blue.

Robbia School.

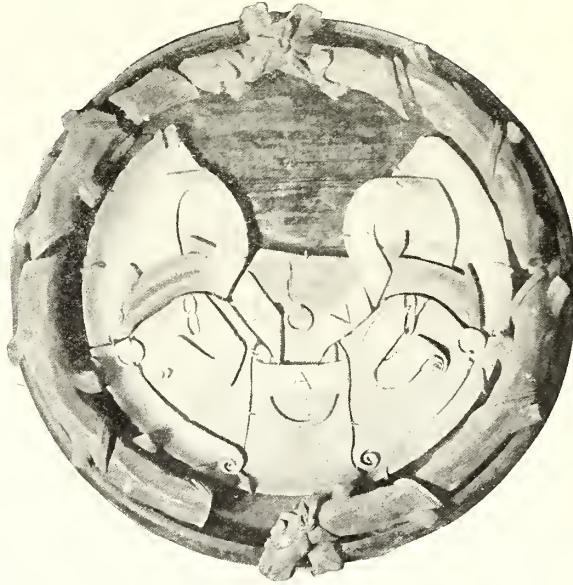


FIG. 219. MEDICI YOKE.

301 STEMMA OF CASTELNUOVO-GARFAGNANA. c. 1512. Castelnuovo di Garfagnana. S. Pietro. Photo., Private.

At either end of the predella of the altarpiece representing S. Giuseppe and Angels is a Tuscan shield bearing the Castelnuovo arms: *Or*, a lion rampant *gules*.

Abbot Lino Giannini writes to Mr. Mather that these are the arms of the Municipio of Castelnuovo. Mr. Mather adds that the same arms are borne

by the Cenani, Staitta, and Nobili families of Lucca, and by the Agli family of Florence.

Robbia School.

Bibl.:

Artoni, *In Garfagnana*; Repetti, I, 570.

302 STEMMA OF RAFFAELLO DI FRANCESCO DE'MEDICI.
1519. Borgo San Sepolcro. Palazzo Tribunale. Photo., Private.

Within an egg and dart moulding is a Medici ring about which twines a narrow scroll inscribed *Omnia cum Mensura*. The ring encloses a lily-



FIG. 220. RAFFAELLO MEDICI.

capped Tuscan shield (Fig. 220) with bordure, sides notched, bearing the Medici arms: *Or*, six torteaux in orle; about the topmost is a scroll inscribed: L. X. P. M. (Leo X Pontifex Maximus).

Below, a slightly curved scroll upheld by two hands is inscribed:

➤ RAPHAELLO
DI FRANCESCO
DE MEDICI · CAP(ITAN)O
ET · COM(MISSARI)O · M · DXIX

Robbia School.

Bibl.:

C., s.v. Medici; Litta, Vi, s.v. Medici; W., 153.

303 STEMMA OF SEBASTIANO DI FILIPPO GUIDETTI. 1519.
San Giovanni in Valdarno. Palazzo Pretorio. Photo., Private.

In an egg and dart frame, set against a violet, fluted disk a Tuscan shield (Fig. 221) bears the Guidetti arms: Paly of six *argent* and *azure*; in chief a label *gules*.

Below is a slightly curved scroll inscribed:

BASTIANO ♦ DI
FILIPPO ♦ GHVI
DETTI ♦ V(ICARI)O ♦ 1519 ♦

Sebastiano di Filippo di Guidetto di Jacopo d'Alessandro Guidetti was a Prior of Florence in 1486, 1496 and 1500.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Guidetti; P., 483-484; W., 147.



FIG. 221. SEBASTIANO GUIDETTI.

304 STEMMA OF LORENZO DI GIOVANNI VILLANI. 1519.
Cutigliano, Palazzo Pretorio.

Within a continuous wreath of fruit and flowers, surrounded by an egg and dart moulding a fluted disk supported a shield with arms now effaced, but which may be restored as the Villani arms: *Or*, a griffin segreant *sable*, crossed by a label *gules*, within a bordure indented of the same.

Below a cherub upheld a scroll inscribed:

GIOVANNI DI IACOPO VILANI
CAP(ITAN)O 14 · LORENZO DI
GIOVANNI 1519

Giovanni di Jacopo di Giovanni di Villani di Stoldo Villani was a Prior of Florence in 1458 and 1486.

Robbia School.

Bibl.:

C., s.v. Villani-Stoldi; P., 312; W., 184.

305 STEMMA OF BARTOLOMMEO DI NICCOLÒ DEL TROSCIA.
1520. Buggiano Alto, Castello. Photo., Private.

Within a medallion (Fig. 222) framed with an outer egg and dart moulding, a garland of dark pine cones alternating with light coloured pomegranates and quinces, and an inner cord moulding, set against a blue background are two lightly draped *putti* supporting a Tuscan shield, perhaps the earliest with indented apices, bearing the del Troscia arms:

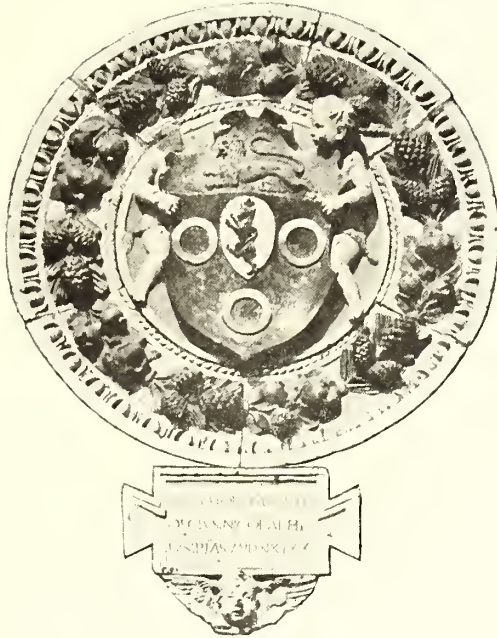


FIG. 222. BARTOLOMMEO TROSCIA.

Gules, three circlets *argent*, two and one, between the upper two a shieldlet *argent* blazoned with a bull segreant, crowned with a crosslet *gules*; in a chief *or* a lion passant *azure*.

Below is a cherub head supporting a *tabella ansata* inscribed:

BARTHOLOMEVS ▲ TR

OSCIVS ▲ NICOLAI ▲ FIL

IVS ▲ P(OTES)TAS ▲ M▲DXIX ▲ (E)T XX

By Benedetto Buglioni.

Bibl.:

Cr., 335; P., 788-789.

306 STEMMA OF AVERARDO SALVIATI. 1520. Prato, S. Niccolò a Tolentino. Photo., Alinari, 10073.

Immediately above the vase and basin of the lavabo is a wreath of fruit and wheat flanked by fluttering yellow ribbons and enclosing a semi-Tuscan shield (Fig. 223) on which are displayed the Salviati arms: *Argent*, bendy bretisse *gules*. As in the arms of Bernardo Salviati at S. Giovanni in Valdarno (1484) and on those of Jacopo Salviati in the Walters Collection in Baltimore (1515) there are three bends, whereas in the stemma in the Mortimer Collection at Roslyn, there are two only. The individual



FIG. 223. AVERARDO SALVIATI.

donor of the lavabo at Prato is known from the inscriptions on the pilasters :

AVERARDVS · ALAMANNI ·
DE SALVIATIS · FIERI · FECIT ·
ANNO · 1520 ·

By Santi Buglioni.

Bibl. :

Carotti, *A. S. A.*, IV (1891), 112-116; Corradini, 47; C., s.v. Salvati (gives arms *Gules*, three bends nebuly *argent*); Giglioli, *a Prato*, 58-59; R., *D. R.*, 235-238; *Sc. Fl.*, IV, 53, 55; W., 172-173.

307 STEMMA OF THE SCALI AND OF THE BENINI FAMILIES.

c. 1520. Empoli, S. Maria a Ripa. Photo., Alinari, 10132.

At either end of the altarpiece of the Madonna enthroned with Saints are late Tuscan shields (Fig. 224). The dexter shield is *Azure*, a ladder *argent*, probably the arms of some branch of the Scali family. The stemma of Antonio Scali was set up at Borgo San Sepolcro in 1501, and at Scarperia in 1507. The sinister shield is *Argent*, two chains in saltire *gules*. According to Giglioli these are the arms of the Benini-Formiche family, who with the Scali family were patrons of the altarpiece and of the chapel. Mr. Rufus G. Mather writes: "The only families which I can find which answer, are for the former Guidoni da Castelfiorentino (as per Rosselli's Sepoltuario) and for the latter Benini da Tignano (as per Prioristà Riodolfi). There was however no alliance between the families."

By Santi Buglioni.

Bibl. :

Carocci, *Il Valdarno*, 81-82; C-M., 354 No. 317; C., s.v. Scali; Giglioli, *Empoli*, 174.

308 STEMMA OF THE TROTTI AND OF THE DAVANZATI FAMILIES. c. 1520. Prague (formerly), Lanna Collection, no. 473. Photo., Catalogue.

On the predella of the Pietà altarpiece, no. 473 in the von Lanna collection sold in 1909, are two stemmi displayed on semi Tuscan shields. The dexter arms: Per fess, *or* and *azure*, appear to be those of some member of the Trotti family. The sinister arms: *Azure*, a lion rampant *or*, are those of the Davanzati or Bellandi family.

By Benedetto Buglioni.



FIG. 224. SCALI AND FORMICHE ARMS.

Bibl.:

von Lanna Sale of 1909, *Cat.*, no. 473, Taf. 39; C., s.v. Trotti, Davanzati, Bellandi; P., 267-269.

309 STEMMA OF MONA FRANCESCA, WIFE OF MICHELE BOTTIGLI. 1520. Florence, Gallery of the Innocenti Hospital. Photo. Brogi, 1371.

On the predella of the altarpiece representing the Madonna enthroned with Saints are two medallions, the painted arms on which are now obliterated. The dexter medallion probably contained the insignia of Mona Francesca and the sinister those of her quondam husband Michele Bottigli. The central tablet on the predella is inscribed:

QVESTO · TABERNACHOLO · A FATTO
 FARE · MONA FRANCESCHA · DON(N)A · FV ·
 DI MICHELE · BOTTIGLI · LAN(N)O · 1520

By Benedetto Buglioni.

Bibl.:

Cr., 348 (s.v. Montanino); M., *D. R. A.*, 167, Fig. 68.

310 STEMMA OF AMERIGO DI MESSER LUCA PITTI. 1520.
 Scarperia, Palazzo del Vicariato. Photo., Private.

A wreath consisting of eight triplex bunches of fruit and flowers, bound by small, almost invisible ribbons, terminated by an exterior leaf moulding and an inner egg and dart moulding, surrounds a blue fluted disk on which is set a Tuscan shield (Fig. 225) bearing the Pitti arms: Barry nebuly

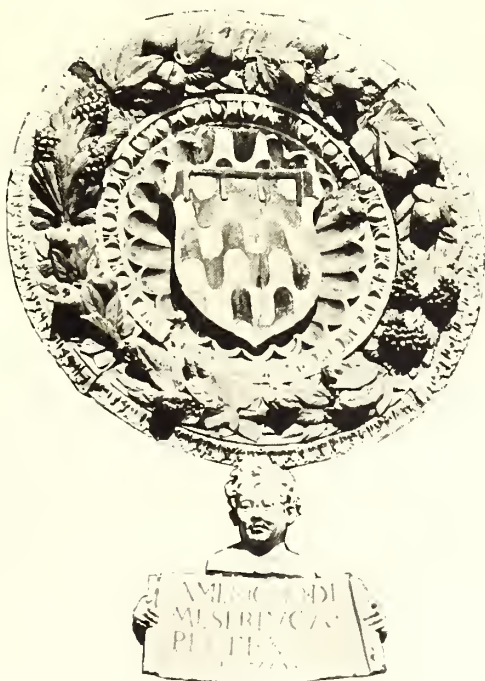


FIG. 225. AMERIGO PITTI.

sable and *argent*; in centre, a cross couped; in chief, a label of four points, *gules*.

Below, a putto unfolds a horizontal scroll inscribed:

AMERIGHO ♦
 MESSER LUCA ♦
 PITTI ♦ V(ICARI)O
 1520 ♦

Amerigo di Messer Luca di Buonaccorso Pitti was Prior of Florence in 1513 and Gonfaloniere in 1517.

Atelier of Benedetto Buglioni.

Bibl.:

C., s.v. Pitti; P., 54-57; W., 165.

311 STEMMA OF THE OPERA OF THE CHURCH S. MARCO IN CALCESANA. 1520. Pisa, Camposanto. Photo., Alinari, 8618.

On August 18, 1518, a commission was given to Giovanni della Robbia for an altarpiece to be completed by the fifteenth of March, 1519, for the church of S. Marco in Calcesana near Pisa. On behalf of the church it was signed by the Operarius Agostino Urbani. The altarpiece is now in the Camposanto at Pisa. On the pilasters are two medallions inscribed:

(1). TE(M)PORE P(RE)SBITERI FRANCISCI M·D·XX

(2). AVGVSTINI VRBANI OP(ER)ARI

The contract, still preserved, gives the name of the priest as Francesco di Pierantonio of Pontadera and that of the *operarius* as Agostino di Gherardo Urbani of Pisa. The Opera, or Vestry, of the church, represented in the contract by Agostino Urbani, was represented on the altarpiece by the sign: OPE(RA) which is inscribed on the Tuscan shield at either end of the predella.

By Giovanni della Robbia.

Bibl.:

C-M., 130, 194-195 (Doc.), 242 No. 229; Cr., 237-238, 312-313 (Doc.); R., *D. R.*, 245-246; *Sc. Fl.*, IV, 57, 59.

312 STEMMA OF GIOVANNI DI FILIPPO MAGALOTTI AND OF CASSANDRA RINUCCINI. c. 1520. Florence, Museo Nazionale, No. 77. Photos., Alinari, 2779; Brogi, 9502.

On the console of a ciborio, No. 77 in the Museo Nazionale, is a wreath of fruit enclosing a Tuscan shield (Fig. 226) bearing the combined arms of the (dexter) Magalotti and (sinister) Rinuccini families. The Magalotti arms are: Barry, *sable* and *or*, in chief *gules* LIBERTA(S) *or*. The Rinuccini arms are: *Argent*, a bend fusilly *azure*, in chief a label *gules*. This is evidently an index, not necessarily contemporaneous, of the marriage of Giovanni di Filippo Magalotti and Cassandra di Giuliano Maria di Jacopo Rinuccini, which took place October 15, 1505.

Atelier of Giovanni della Robbia.

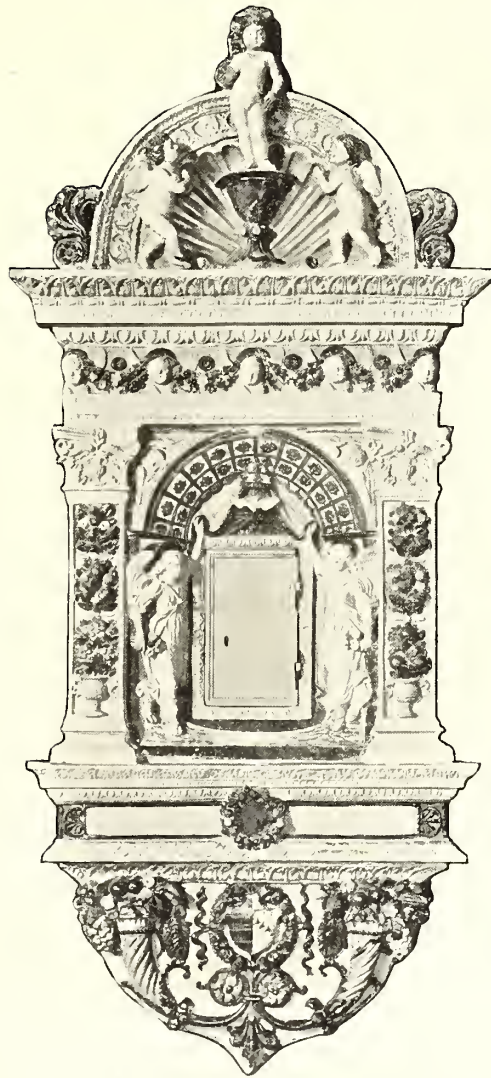


FIG. 226. MAGALOTTI AND RINUCCINI ARMS.

Document :

"1504. Gio. Filippo de SS"¹

Cassandra di Giuliano M^a (i.e. Maria) di Jac. Rinuccini."

[Arch. di Stato. Carte Pucci, sec. XVIII, Fam. Magalotti].

Bibl. :

C., s.v. Magalotti, Rinuccini; Del Migliore, Ms. 570; Fondo Barberino, Cod. Lat. 2672, sec. XVII, Famigliae Florentinae alphabetico ordine dispositae, p. 119. Copied from Gabella de Contratti. Libro B 157. 76; Pucci, Fam. Magalotti (Carte Pucci in Arch. di Stato, Florence); Rosselli, Sepoltuario, I. c. 586; Supino, 453 no. 77.

- 313** STEMMA OF THE GINORI FAMILY. c. 1520. Florence, Museo Nazionale (not on exhibition). Photo., Private.

In the *magazzino* of the Museum is preserved a ciborio of the same type as the Magalotti ciborio.

In the console, between two cornucopias, is a wreath of fruit enclosing a Tuscan shield (head indented) bearing the Ginori arms: *Azure*, a bend *or*, charged with three stars of eight points of the first.

The individual may have been Alessandro di Gino di Giuliano Ginori, who was a Prior in Florence in 1488 and 1501, and Vicario and Commisario at Castiglione-Fiorentino in 1507.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Ginori; P., 460-461.

- 314** STEMMA OF THE PEPI(?) OR VANNELLI AND RISALITI FAMILIES. c. 1520. Fontisterni, S. Lorenzo.

Below the console of a ciborio is a Tuscan shield bearing the joint arms of the Pepi(?) or Vannelli and Risaliti families. The dexter arms are: *Gules* a pale *argent*, in chief *azure* a label of Anjou. The sinister arms: *Azure*, two lion's paws erased per saltire *argent*, are those of the Risaliti family. The dexter arms are doubtfully assigned by del Migliore to the Pepi family and by Mr. R. G. Mather to the Vannelli family, although Mr. Mather was unable to find a marriage of a member of either family with a Risaliti.

Atelier of Giovanni della Robbia.

Document:

"In San Lorenzo a fontisterni in Valdarno patronata
de Monaci Valombrosiani. . . .

.

Nel tabernacolo lo accanto all' altari Magg^{re}
dove stava il Santiss^{mo} ornato della
terra invetriata della Robbia vi è q(ues)ta arme.

(Illustration with tinctures as above. On the dexter
sides is written Credo de Pepi; on the sinister Risaliti.)

[Z. del Migliore, Cod. Cart. Sec. XVII, segnato Bibl. Magliab. Classe
XXV, Cod. 408, c. 106.]

Bibl.:

C., s.v. Pepi, Risaliti; P., 324-326; W., 167.

- 315** STEMMA OF THE ALTOVITI FAMILY. c. 1520. Olmeto (near Rignano), S. Niccolò.

On the console of a ciborio within an olive wreath are the Altoviti arms: *Sable*, a wolf rampant *argent*, armed and langued *gules*. Many of the Altoviti family held high office in Florence during the XIV, XV and XVI centuries. Possibly the individual here indicated was Francesco di Guglielmo di Bardo Altoviti whose arms in Robbia ware occur at Lari in 1524 and at Certaldo in 1525.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Altoviti; P., 16-22; W., 125.

- 316** STEMMA OF GIOVANNI DI GIULIANO DE'MEDICI. 1520. Radda, Palazzo Pretorio. Photo., Private.

On a rectangular frame, plainly moulded, is set a Medici diamond ring



FIG. 227. GIOVANNI DE' MEDICI.

enclosing a Tuscan shield (Fig. 227) bearing the Medici arms: *Or*, six torteaux in orle. Below, on a rectangular tablet is inscribed:

GIOVANNI · DI · GIVLIA
NO · DI · GIOVENCHO
DE MEDICI · P(ODEST)A · 1520

Robbia School.

Bibl.:

C., s.v. Medici; Litta, VI, s.v. Medici; W., 153.

- 317** STEMMA NOT DETERMINED. c. 1520. Florence, Museo Nazionale, No. 18. Photo., Alinari, 3721.

On the console of a relief representing the full length Madonna seated on clouds holding a Christ blessing is a kite shaped shield (Fig. 228) bearing the arms: *Azure*, a lion's paw *or* holding a branch *vert*.

Robbia School.

Bibl.:

Supino, 439 no. 18.



FIG. 228. NOT DETERMINED.

318 STEMMA NOT DETERMINED. c. 1520. Collina, near Calenzano, S. Lucia.

Miss Cruttwell records a polychromatic stemma without specifying details as in S. Lucia, Collina. Possibly to be classed with the altarpiece from Calenzano, now in the Museo di S. Marco, Florence.

Robbia School.

Bibl.:

Cr., 336.

319 STEMMA OF BISHOP GUGLIELMO DEI FOLCHI. 1520.
Fiesole, Seminario. Photos., Alinari, 3292; Brogi, 9862.

At either end of the predella and at the summit of the lunette of the altarpiece representing the Madonna enthroned with Saints, is a Tuscan shield (Fig. 229) bearing the de Folchi arms: Chequy *sable* and *argent*, a diminished fess *gules* from which issues an eagle *argent* in a chief *sable*. Above the shield is a Bishop's mitre.



FIG. 229. GUGLIELMO FOLCHI.

Beneath the Madonna is a tablet inscribed:

7 GVLILEMVS ► DE ► FOL
 CHIS ► EP(ISCOPV)S ► FESVLA(N)VS ►
 FIERI ► FECIT ► AN(N)O
 ► D(OMI)NI + M · D XX +

The altarpiece was originally in the Episcopal palace at Fiesole. The same family gave another Bishop, Roberto, to Fiesole.

By Giovanni della Robbia.

Bibl.:

C., s.v. Folchi.

320 STEMMA OF BISHOP GUGLIELMO DEI FOLCHI. 1521.
Fiesole, Duomo, Over entrance door (interior).

In a wreath of continuous, irregularly composed fruit and flowers, on a Tuscan shield set on a blue fluted disk is the stemma of Bishop Guglielmo dei Folchi: Chequy *sable* and *argent*, a diminished fess *gules*, from which in a chief *sable* issues an eagle *argent*. The heralds give the tinctures variously. Thus Crollanza gives chequy *argent* and *azure*, the Prioristà Ridolfi gives the eagle issuant *sable* on a chief *or*.

It was originally in the Castello or Palazzo Episcopale, but now is set above the statue of S. Romolo in the cathedral. Below that statue is a rectangular tablet, originally connected with the stemma, inscribed:

✧ TEMPORE ► R(EVEREN)DI ► EP(ISCOP)I ► FESVLANI ►
GVLIELMI ► DE ► FOLCHIS + M ► D ► XXI +

By Giovanni della Robbia.

Bibl.:

C-M., 232 No. 173; C., s.v. Folchi; Cr., 329; Vas. II, 193.

321 STEMMA DELLA POTENZA DELLA CITTÀ ROSSA. c. 1521.
Florence, Piazza S. Ambrogio. Photo., Alinari, 3697.

On the console of the niche containing a statue of S. Ambrogio is a wreath containing the insignia (Fig. 230) of the Potenza della Città Rossa: a church with campanile *argent* set within walls and three towers *gules*.

In the vicinity of the church of S. Ambrogio resided the Gran Monarcha della Città Rossa, i.e. the chief of the Potenza della Città Rossa. These Potenze were associations organized with a view of giving festivals. Their members dressed alike, had definite insignia and held processions, which concluded in a feast. As many as fifty-nine such organizations are known to have existed during the fifteenth and sixteenth centuries in Florence. Their chiefs bore such titles as L'Imperatore del Prato, Il Vice-Imperatore di Camaldoli, Il Gran Monarcha della Città Rossa da S. Ambrogio &c. There were ten with the title Il Rè, ten with that of Duca, and so on. By 1629 their extravagancies led to their abolition.

By Giovanni della Robbia.

Bibl.:

Bigazzi, 13-17; Fantozzi, *Guida artistica di Firenze*.



FIG. 230. POTENZA DELLA CITTÀ ROSSA.

322 STEMMA OF THE DELLA ROVERE FAMILY. c. 1521. Cornocchio, S. Agata. Photo., Private.

On the predella of an altarpiece of the Madonna, Child and S. Giovannino are two late Tuscan shields with apices rolled forward. The dexter shield is charged: *Azure*, a tree eradicated *or*; the sinister shield: *or*, an eagle displayed *sable*.

Atelier of Giovanni della Robbia.

Bibl.:

C-M., 253 No. 309; C., s.v. Rovere di Urbino.

- 323** STEMMA OF FILIPPO DI TOMMASO PANICO. 1521. Florence, Museo Nazionale, No. 25. Photos., Alinari, 2776; Brogi, 9500.

At either end of the *predella* of the altarpiece of the Nativity, No. 25, is a Tuscan shield, with a divided head, bearing the Panichi arms: *Gules*, a griffin segreant *or* debruised of a bend *sable*.

To the left of the *predella* is a *tabella ansata* inscribed: 7 HOC ▶ OPVS ▶ FECIT FIERE PHILIPPVS ▶ THOME PHILIPPI ▶ DE PANICHIS ▶ AN(N)O D(OMI)NI M▶D▶XXI; to the right another tablet is inscribed: HOC OPVS ▶ FECIT ▶ IOA(NN)ES ANDREE ▶ DE ▶ ROBIA ▶ AC ▶ APOSVIT ▶ HOC ▶ IN TEMPORE DIE ▶ VLTIMA ▶ LVLII AN(N)O D(OMI)NI ▶ M▶D▶XXI †

Lest we should forget, the donor had the *predella* also inscribed: HOC · OPVS · FECIT FIERI · PHILIPPVS · DICTVS THOME PANICVS and AN(N)O MDXXI. Thus we are assured that Filippo di Tommaso di Filippo Panico ordered the altarpiece and that it was made in 1521.

By Giovanni della Robbia.

Bibl. :

C-M., 123, 132-134; C., 238; Rosselli, *Sepoltuario*, I, 460; Supino, 441 No. 25.

- 324** STEMMA OF LODOVICO GIANDONATI. 1521. Pescia, Palazzo Pretorio. Photo., Private.

Within a wreath of continuous, triplex bunches of fruit and flowers set on a blue disk is a yellow bordered, beribboned Tuscan shield (Fig. 231) with indented apices, bearing the Giandonati arms: *Per fess*, *argent* and *gules*.



FIG. 231. LODOVICO GIANDONATI.

Below is a cherub head supporting a *tabella ansata* inscribed:

✧ LODOVICO
DI LODOVICO
GIANDONATI
✧ V(ICARI)O ✧ MDXX ✧ E MDXXI

Lodovico di Lodovici Giandonati had been Capitano and Commissario at Cutigliano in 1508.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Giandonati; P., 750.

325 STEMMA OF THE SESTINI FAMILY. c. 1521. Bibbiena, S. Maria del Sasso. Photo., Alinari, 9774.

At either end of the predella of the Ecce Homo altarpiece is a Tuscan shield (Fig. 232), with indented head, displaying the arms: *Azure*, a pair of open compasses *or* above a mount of six tops of the same. The Prior of the church writes to Mr. Mather that these are the arms of the Sestini family of Bibbiena.

Although the frame of the altarpiece resembles that of the Nuccarello altarpiece (1502) in the collection of Mr. J. S. Morgan, Paris, the grotteschi of the predella and of the types of the shields indicate a somewhat later date.

By Santi Buglioni.

Bibl.:

Beni, 327; C-M., 255 No. 321.

326 STEMMA OF CITTÀ DI CASTELLO. c. 1521. Città di Castello, S. Cecilia. Photo., Alinari, 4824.

In the left corner of the lunette of the Adoration of the Magi is a French shield bearing the Città di Castello arms: *Per pale*, dexter *argent*, a cross *gules*; sinister *gules* a tower proper: a chief *vert* LIBERTAS *or*. Above all, according to Mr. Mather, is a Leo X chief, probably to commemorate a visit of that Pope to Città di Castello. According to Director D. Mancini this super chief contains the arms of the Marchesi del Monte S. Maria, who held vast possessions in this district.

By Santi Buglioni.

Bibl.:

Amati, *Dis. Cor.*, II, 1118; Graziani, 153; Guardabassi, 49.



FIG. 232. SESTINI DA BIBBIENA.

- 327** STEMMMA OF ANDREA DI TOMMASO SERTINI. 1521.
Poppi, Castello, cortile. Photo., Alinari, 9791.

Within a triplex braid of oak stems flaming at the joints, intertwined with fruited ivy, and an egg and dart moulding, set on a fluted disk is an oval shield (Fig. 233) bearing the Sertini arms: *Gules*, a bend and bend sinister in Saltire *argent*, angled by four stars of the second, a chief *azure* with label of Anjou.

Below, a winged cupid unfolds a curved scroll, which terminates in spiral cones, inscribed:

ANDREAS THOMASI
DESERTINIS· VIC(ARI)VS· M·D XXI

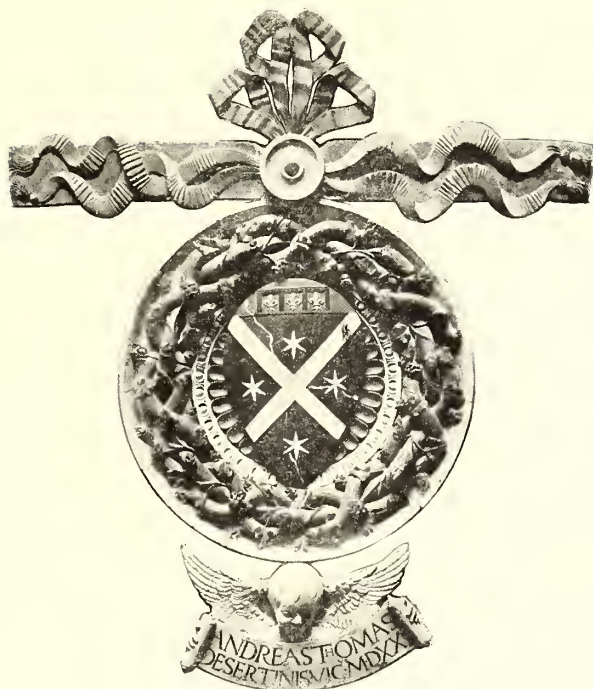


FIG. 233. ANDREA SERTINI.

Andrea di Tommaso di Bartolo di Tommaso di Sertino Sertini became a Prior of Florence in 1527.

Robbia School, or Modern.

Bibl.:

P., 601; R., *D. R.*, 278; W., 174.

328 STEMMA OF PIERO ZANOBI MARIGNOLLI. 1521. Pistoia, Palazzo Publico.

Within a rectangular frame surrounded by yellow and white egg and dart moulding, set against a blue ground is a Tuscan shield bearing the Marignolli arms: Per fess embattled, *sable* and grey, with bordure *or*.

Below is a rectangular *tabella ansata* with dark border inscribed:

PIERO DI ZAN
OBI· DI PIERO
MARIGNIOLLI
PO(DEST)A M·D·XXI

Zanobio Marignolli was Prior of Florence in 1439 when John Palaeologus was in Florence for the Council.

Atelier of Santi Buglioni.

Bibl.:

Both Crollalanza, s.v. Marignolli, and Wills, 152, give the Marignolli arms as *Or*, a fess *sable*.

329 STEMMA OF GUIDO MAGALOTTI. 1522. Castrocaro.

In the Biblioteca Chigiana, G, V. 139 a c. 1106 of Cav. F. Cesare Magalotti's *Notizie di varie Famiglie Italiane*, under the heading "Della Robbia fiorentini" are found the following statements: "1514. Andrea facea in firenze teste di greta. Pier fr(ances)co figl(i)o. And(re)a d(ett)o riceve danari da Guido Magalotti per far certe teste di greta

1522. d(ett)o riceve denari dal med(esi)mo p(er) far la sua arme a Castrocaro."

Unfortunately this stemma, executed by Pier Francesco (Fra Ambrogio) but credited to Andrea della Robbia, is no longer to be found at Castrocaro, and its whereabouts is unknown, although a careful search was made for it by Sig. Giovanni Mini, Inspector of Monuments at Castrocara.

The Magalotti arms are: Barry *sable* and *or*, in a chief *gules* the motto *LIBERTAS or*.

Guido di Bese di Guido Magalotti was married in 1508 to Saracina di Raffaello di Messer Agnolo di Jacopo di Messer Donato Acciaiuoli. He was Capitano di Castracaro in 1522, and later Vicario di Pescia. He was a Prior in Florence in 1520, 1523 and 1524.

By Fra Ambrogio della Robbia for Andrea della Robbia.

Bibl.:

Albori di Famiglie di Firenze e di Siena. Bib. Chigiana G. VIII. 191. Cod. Carte sec. XVII; C., s.v. Magalotti; P., 66-70; W., 151.

330 STEMMA OF FRANCESCO DI PIERO CANIGIANI. 1522. Radda, Palazzo Pretorio. Photo., Private.

Within a rectangular, nearly square, tablet framed by an egg and dart moulding, set on a flat plate is a Tuscan shield (Fig. 234) with a pointed head, bearing the Canigiani arms: *Argent*, a crescent *azure*, in chief a label *gules*.

Below, on a framed rectangular tablet is inscribed:

✧ FRANCESCO DI
PIERO DIDANIE
LLO CHANIGANI
P(ODEST)A · M · D · XXI · E · M · D
▶XXII †

Francesco di Daniello di Luigi di Piero di Dato di Messer Andrea di Giuseppe Canignani became Prior of Florence in 1525.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Canigiani; P., 10-13; W., 133.

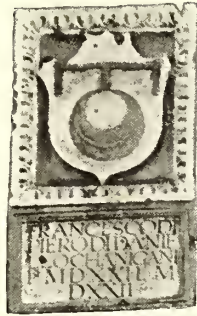


FIG. 234. FRANCESCO CANIGIANI.


331 STEMMA OF ARCANGELO DI LORENZO SPIGLIATI. 1522.

Florence, Museo Nazionale, No. 42. Photo., Private.

On a painted plaque (Fig. 235) a beribboned tournament shield bears the Spigliati arms: *Gules*, a tower *argent* surmounted by two lions rampant *or*.



FIG. 235. ARCANGELO SPIGLIATI.

Around the arms is inscribed: S(ER) ARCHANGIOLO DI LORE-(N)ZO SPIGLIATI ▲ E SVORVM ▲ AN(NO) ► S(ALVATORIS) ▲ M►D XXII + 

Several members of the Spigliati family were Priors of Florence in the XIV century.

Atelier of Giovanni della Robbia.

Bibl.:

Cr., 338; P., 558; Supino, 446 no. 42.

332 STEMMA OF GIOVACHINO MACINGHI AND OF CASTELLO DI VINCI. 1523. Paris, Lowengard Gallery (formerly). Photo., Private.

In the centre of the predella of an altarpiece representing the Madonna, Child, and S. Giovannino, is a wreath of fruit and flowers enclosing a Tuscan shield (Fig. 236), with indented head and scalloped sides, bearing the Macinghi arms: *Gules*, three moons increscent, two and one, crossed by a bend *azure* charged with three lilies *or*. The individual referred to is Giovachino di Filippo Macinghi as indicated by the inscription:

► AL TEMPO ► DI
GIOVACCHINO
MACIGNI +
► P(ODEST)A ► AN(N)O ► D(OMI)NI ► NO
STRI ► IH(ES)V ► XR(IST)I
► M►D►XXIII +

At each end of the predella is a coat of arms of the town where Giovachino Macinghi was Podestà: *Argent*, a castle embattled and with a tower *gules*. Various towns had arms more or less resembling these, but the records show that Giovachino Macinghi was Podestà in 1523 at the Castello di Vinci. He had been a Capitano at Livorno in 1502 and Podestà at Fiesole and Sesto in 1503. At Vinci a Niccolò di Carlo di Zanobi Macinghi was Podestà in 1472.

By Giovanni della Robbia.

Document:

“Potās Vincis Cū Duobus Notarijs

Tribus famulis

uno equo

Cū sal(ario)

lib. 500 a d(i)c(t)a

p(otestate)

Jhoachinus filippi Johachinj d(e) macinghis p(er) 6 mensibus 22 Junii 1523”



FIG. 236. GIOVACHINO MACINGHI.

[Arch. di Stato. Registrum Extrinsecorum, 1505-1529, segnato Tratte Cod. 71 c. 61.]

Bibl.:

Angelelli, ccxli; C., Macinghi; Deneken, *Z. f. ch. k.*, VI (1893), 354; P., 707-708; W., 150.

- 333** STEMMMA OF JACOPO DI MESSER BONGIANNI GIANFIGLIAZZI. 1523. Lari. Castello, cortile. Photos., Alinari, 8709; Noack, 62.

Within a heavy wreath of fruit and flowers and an inner egg and dart moulding, set against a white fluted disk is a Tuscan shield with apices

bent forward, sides scalloped, bearing the Gianfigliuzzi arms: *Or*, a lion rampant, *azure* (armed and langued *gules*).

Below a cherub unfolds a slightly curved scroll inscribed:

✧ IACOPO ► DI
M(ESSER) BONGIANI
GIANFIGLIAZI
V(I)C(ARI)O ► M ► D ► XXIII †

Below this a *tabella ansata* bears the following inscription:

✧ ERO CASA ► CADVCA ► ABIECTA ► E VILEM
(N)IA ACCAVO ► RVINA ► ADOGI(O)VENTO
IN ► ME NO(N)ERA ► LOGGIA ► NE CORTILE
MA OG(G)I ► STANZA ► PIENA ► DI SPAV(EN)TO
HOR ► SVRGHO ► COME COSA ► SIGNORILE
NO(N) FV ► DAL CIEL ► FAVOR ► MAI TARDO ► OLIETO
PER GRATIAM ► DEST(O) ► NOBIL(E) ► GIA(N)FIGLIAZZO
DI VIL ► TEGVRIO ► DIVENTO PALAZZO

Jacopo di Messer Bongiani di Bongiani di Giovanni Gianfigliuzzi was a Prior of Florence in 1510, 1516 and 1529, and Gonfaloniere in 1514.

By Giovanni della Robbia.

Bibl.:

C., Gianfigliuzzi; P., 466-469; W., 142.

334 STEMMA OF FRANCESCO DI CARLO PITTI. 1523. Cerdano, Palazzo Pretorio. Photo., Alinari, 8584.

Within a continuous wreath of chiefly triplex bunches of fruit and flowers, and an inner egg and dart moulding, set on a fluted disk is a Tuscan shield (Fig. 237) bearing the Pitti arms: Barry nebuly, *sable* and *argent*.

Below, a *tabella ansata*, with seated cherubs (on one side missing), is inscribed:

✧ FRA(N)C(ESC)O ► DI CARLO
PITTI ► VIC(ARI)O
MDXXII E ► MDXXIII ►

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Pitti; P., 54-57; W., 165.



FIG. 237. FRANCESCO PITTI.

- 335** STEMMA OF THE MICHELOZZI FAMILY. c. 1523. Florence, Bardini Collection, (formerly). Photo., Private.

From the Frescobaldi collection this medallion passed to the possession of Sig. Bardini.

Within an irregularly composed fruit frame on unglazed disk is a late Tuscan shield (Fig. 238) bearing the Michelozzi arms: Per bend *argent* and *gules*, mounts of six tops, each surmounted by a star counterchanged.

Various members of this family held high office in Florence.



FIG. 238. MICHELOZZI ARMS.

Robbia School.

Bibl.:

Bardini Sale of 1902, *Cat.*, No. 506, Plate, no number. C., s.v. Michelozzi; P., 666-667; W., 155, gives the arms as Per bend *argent* and *azure* etc.

- 336** STEMMA OF THE L'ARTE DEI MEDICI E DEGLI SPEZIALI. 1524. Berlin, Kaiser Friedrich Museum, No. 122. Photo., Museum.

This medallion was secured with the Bartholdi collection in 1828. It represents the arms of the Guild of Doctors and Apothecaries, the Madonna enthroned in a tabernacle with lilies on each side. She is clad in a violet robe with a mantle of blue lined green, is seated on a throne whose sides are adorned with sphinxes (cf. Cornocchio), is supporting on her right knee a nude Child blessing, and is protected by a maroon coloured tabernacle, which resembles that at S. Barnaba. Outside on either side are lily plants.

Below is inscribed:

JA►D►M►D►XXIII ME(N)SIS MAII

The frame consists of an inner egg and dart moulding and an outer continuous garland of triplex bunches of fruit and flowers and an occasional small animal.

Atelier of Giovanni della Robbia.

Bibl.:

B-Tsch., 45 No. 138; C-M., 262 No. 359; Cr., 333; Franceschini, 22; Schottmüller, 52, No. 122.

337 STEMMA OF THE DOCTORS AND APOTHECARIES. c. 1524. Florence. S. Barnaba. Photos., Alinari, 3683; Brogi, 4728.

Over the entrance of the church is the stemma of the Doctors and Apothecaries: the Madonna enthroned in a tabernacle. The tabernacle is represented by violet twisted columns with dolphin capitals supporting a stone arch. The Madonna in a violet robe and blue mantle is seated on an acanthus decorated bench, holding the Child clothed in green, standing on a cushion. The predella, constructed like that of the Magalotti ciborio, is inscribed: SVB GVBER(N)ATIO(N)E ARTIS AROMATAR(I)-OR(VM)

The Aromatarii were incorporated in the Guild of Doctors and Apothecaries to whom the church of S. Barnaba belonged.

Atelier of Giovanni della Robbia.

Bibl.:

Bigazzi, 20; Richa, VII, 57; Staley, 236-273.

338 STEMMA OF GIROLAMO D'ATTAVIANO GERINI. 1524. Borgo San Lorenzo, Municipio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers set against a fluted disk was once a shield now effaced.

Below, on a curved scroll, is inscribed:

♪ AL TEMPO ♪ DI PIERO
DI GERINO ♪ GERINI ♪ P(ODEST)A
MCCCCI ♪ E GIROLA
MO ♪ DATTAVIANO
SVO ♪ NEPOTE ♪ M ♪ D ♪ X
XIII ♪ E M ♪ D ♪ XXIII ❧

The missing arms were: *Gules*, three chains bendwise *or*, a chief of the second with a hunting horn of the first.

Piero di Gerino di Dino Gerini became a Prior of Florence in 1420 and Girolamo d'Attaviano di Piero was a Prior in 1500 and 1503.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Gerini; P., 755-756; W., 141.

339 STEMMA OF RAFFAELLO DI PANDOLFO CORBINELLI.
1524. Certaldo, Palazzo Pretorio. Photo., Alinari, 8534.

Within a wreath composed of triplex bunches of fruit and flowers and an inner egg and dart moulding, set against a fluted disk is a Tuscan shield (Fig. 239) bearing the Corbinelli arms: *Azure*, a stag salient *argent*. Between the forelegs of the stag an escutcheon *gules*, bearing a cross crosslet.



FIG. 239. RAFFAELLO CORBINELLI.

Below, a winged cherub unfolds a curved scroll inscribed:

♪ RAPHAELLO
DI PANDOLFO
CORBINELLI
VIC(ARI)O ▲ M▲DXXIII ❧ P₉₂

Rafaello di Pandolfo Corbinelli was a Prior of Florence in 1515 and 1518.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Corbinelli; P., 139-142; W., 136.

340 STEMMA OF GIOVANNI DI NERI PITTI. 1524. Galluzzo, Palazzo Pretorio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and wheat, set against a flat plate is a beribbioned Tuscan shield (Fig. 240) with



FIG. 240. GIOVANNI PITTI.

pendent lily at its head, displaying the Pitti arms: Barry nebuly *sable* and *argent*.

Below, a cherub unfolds a scroll inscribed:

✓ GIOVANNI · DI
NERI · DI · PIERA
NTONIO · PITTI
P(ODEST)A: MDXXIII +

Atelier of Giovanni della Robbia.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Pitti; P., 54-57; W., 165.

341 STEMMA OF FRANCESCO DI GUGLIELMO ALTOVITI.
1524. Lari, Castello, cortile. Photo., Alinari, 8708.

Within a wreath of heavy fruit and flowers and an egg and dart moulding, set against a blue fluted disk is a Tuscan shield bearing the Altoviti arms: *Sable*, a wolf rampant, *argent* (armed and langued *gules*).

Below, a cherub unfolds a curved scroll inscribed:

AL TEMPO DI FR
ANCESCHO 7 DI G
HVLGLIELMO 7 AL
TOVITI 7 V(ICARI)O 7 M 7 D 7 X
XIII E M 7 D 7 XXIII 7

Francesco di Guglielmo di Bardo di Guglielmo Altoviti became a Prior of Florence in 1524.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Altoviti; P., 16-22; W., 125.

342 STEMMA OF LORENZO DI FRANCESCO DELLA STUFA.
1524. Lari, Castello, cortile. Photos., Alinari, 8709; Noack, 62.

Within a wreath of heavy, triplex, continuous bunches of fruit and flowers, set between an inner egg and dart and an outer leaf and dart moulding, against a mottled violet disk is a Tuscan shield bearing the Della Stufa arms: *Argent*, two lions combatant, *or* (here brown), in chief a cross couped *gules*.

Below, a cherub unrolls a slightly curved scroll inscribed:

LORENZO 7 DI FR
ANCESCHO 7 DI L
ORENZO 7 DALLA
STVFA 7 V(ICARI)O 7 M 7 DXXIII

Lorenzo di Francesco di Lorenzo di Andrea della Stufa had been a Prior in Florence in 1513 and in 1523. His father was ambassador to Volterra in 1464 and 1478.

By Giovanni della Robbia.

Bibl.:

C., s.v. Lotteringhi della Stufa; P., 403-405; W., 176.

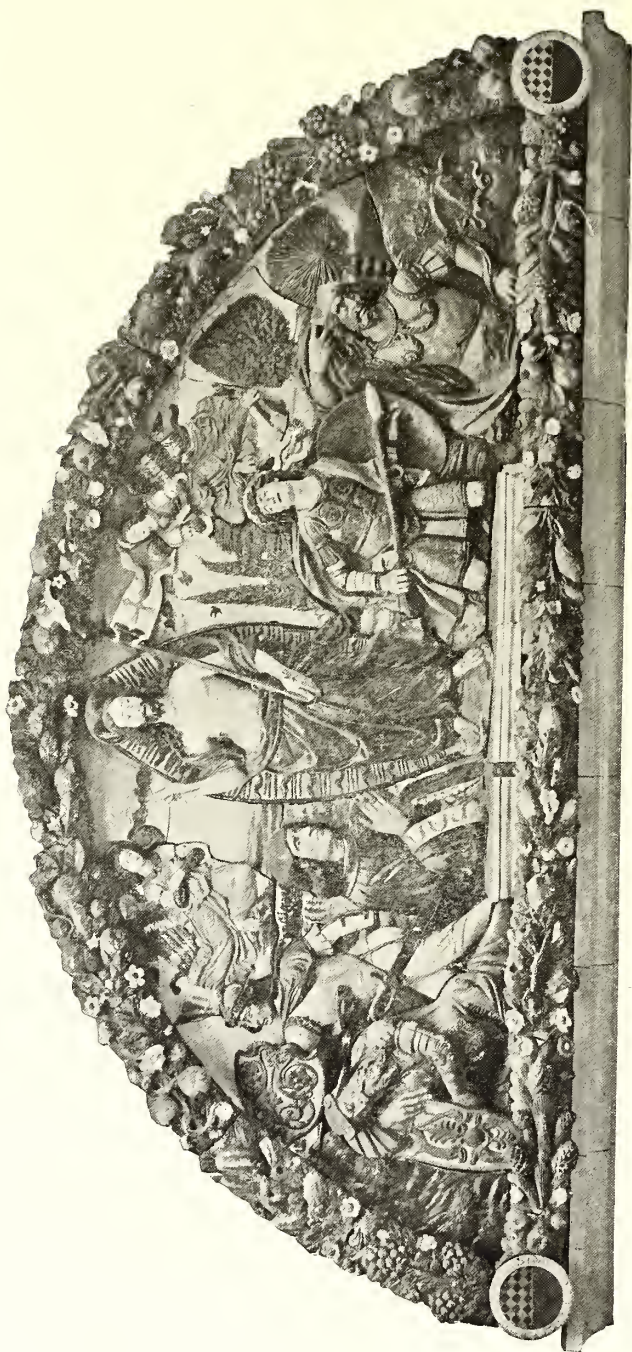


FIG. 241. NICCOLÒ ANTINORI.

- 343** STEMMA OF NICCOLÒ DI TOMMASO ANTINORI. c. 1524. Brooklyn, Museum of the Brooklyn Institute. Photo., Private.

At each end of the lunette of the Resurrection is a medallion (Fig. 241) framed with an egg and dart moulding and bearing the Antinori arms: *Or*, a chief lozengy of *azure* and of the field. This relief came from the Antinori villa at Colombali known as Le Rose, which was purchased by Niccolò Antinori in 1487. Niccolò di Tommaso di Bernardo Antinori was a Prior in Florence in 1483, 1497, 1501, and Gonfaloniere in 1514. He is represented as a donor with folded hands in this relief.

Bibl.:

C., s.v. Antinori; M., *D. R. A.*, 106-111, Fig. 44; P., 516-517; W., 126.

- 344** STEMMA OF NICCOLÒ ANTINORI. c. 1524. Florence, Villa Antinori (Le Rose).

Within a polychromatic garland of fruit and flowers and an inner egg and dart moulding set against a white fluted disk are the arms of Niccolò Antinori: *Or*, a chief lozengy of *azure* and of the field.

Bibl.:

Same as preceding.

- 345** STEMMA OF THE CEPPO HOSPITAL AND OF S. MARIA NUOVA. 1525. Pistoia, Ceppo Hospital. Photos., Alinari. 10253-10254; Brogi, 4548-4550.

The Ceppo Hospital at Pistoia was an offshoot of the hospital of S. Maria Nuova, Florence. Its loggia, decorated with medallions by Giovanni della Robbia, was contracted for in 1512, but one of the medallions is dated 1525. On the short side to the left, also on the façade on the left corner, are half medallions (Fig. 242) each having a coat of arms which indicates that the Ceppo was an offshoot of S. Maria Nuova. On a kite shaped shield is painted, not modelled, the arms: *Per fess*, in chief *argent* a mount of six olive stumps proper with sprouts *vert*, the central stump showing two superposed crutches; in a base *azure* is a crutch *vert* with brown handle. The shield is set against a blue fluted disk which is surrounded by an egg and dart moulding and a garland of continuous, quinqueplex bunches of fruit and flowers.

By Giovanni della Robbia.

Bibl.:

M., *A. J. A.*, XXII (1918), 365-367; *The Brickbuilder* II (1902), 222

- 346** STEMMA OF PISTOIA. 1525. Pistoia, Ceppo Hospital. Photos., Alinari, 10253-10254; Brogi, 4548-4550.

On the left short side of the hospital porch at the right corner, and in a similar position on the façade, are half medallions (Fig. 243) containing the stemma of Pistoia: Chequy, *argent* and *sable*. The shield is kite



FIG. 242. OSPEDALE DEL CEPPO.



FIG. 243. CITY OF PISTOIA.

shaped, set against a blue fluted disk and surrounded by a fruit garland composed of continuous, quinqueplex bunches of fruit and flowers.

By Giovanni della Robbia.

Bibl.:

Same as preceding.

- 347** STEMMA OF THE CEPPO HOSPITAL OF PISTOIA. 1525. Pistoia, Ceppo Hospital. Photo., Alinari, 10276.

On the façade of the porch of the Ceppo Hospital within a wreath of continuous, quinqueplex bunches of fruit interspersed with flowers, and an inner egg and dart moulding is a frieze of Pistoia: Chequy, *argent* and *sable*, surrounding a blue fluted disk against which is set a late Tuscan shield (Fig. 244) bearing the Ceppo Hospital arms, now fully developed: *Or*, a mount of eleven olive stumps with sprouts proper.

By Giovanni della Robbia.

Bibl.:

Carocci, *A. I. D. I.*, V (1896), Taf. 21; C-M., 243 No. 235; Cr., 247; M., *A. J. A.*, XXII (1918), 365-367; *The Brickbuilder*, II (1902), 223.

- 348** STEMMA OF THE MEDICI FAMILY. 1525. Pistoia, Ceppo Hospital. Photo., Alinari, 10277.

On the façade of the porch of the Ceppo Hospital toward the right is a medallion with the stemma of the Medici family (Fig. 245). The gar-

land is composed of continuous, quinqueplex bunches of fruit and flowers, amongst which is a lizard and a frog. Within it is an egg and dart moulding and an unglazed disk, painted red with white border, against which is a late Tuscan shield with bordure and convex centre, bearing the Medici arms: *Or*, five torteaux in orle, in chief a hurt charged with three lilies *or*. Messer Buonafede, the first Spedalingo of the hospital, who in 1512 ordered the loggia built, was a friend of the Medici. At that time, one of the Medici, Leo X, was on the Papal throne. In 1525 another, Clement VII, was Pope.

Bibl.:

See preceding.



FIG. 245. OSPEDALE DEL CEPPPO.

349 STEMMA OF BONGIANNI DI GHERARDO GIANFIGLIAZZI AND CATERINA DI PIERO ADIMARI. c. 1525. New York, Metropolitan Museum of Art, Diam., 1.92m.

Within a polychromatic frame composed of quinqueplex groups of fruit, flowers, and animalculi, and an inner white egg and dart moulding, is a white fluted shell containing a beribboned late Tuscan shield (Fig. 246) with the arms of Bongianni Gianfigliazzi and Caterina Adimari. The dexter arms are those of the Gianfigliazzi: *Or*, a lion rampant *azure*. The sinister arms are those of the Adimari family: *Per fess or*, (chief)

and *azure* (base). The marriage of Bongianni and Caterina took place in 1509, but this stemma appears to be of somewhat later date.

By Giovanni della Robbia.

Document :

"Bongianni di Gherardo di Messer Bongianni Gianfigliazzi
Caterina di Piero Adimari 1509."

[Arch. di Stato, Carte Pucci, Sec. XVIII. Albero della Famiglia Gianfigliazzi.]

Bibl. :

Bardini Sale of 1918, *Cat.*, No. 374; C., s.v. Adimari, Gianfigliazzi; P., 129; 466-468; W., 124, 142.



FIG. 245. MEDICI ARMS.

350 STEMMA OF THE SEGNI FAMILY. c. 1525. Lari, Cappella del Castello. Photo., Alinari, 8711.

At the base of the frame, also within a laurel wreath on the console (Fig. 247) of a relief of the Madonna and Child, are repetitions of the Segni arms: *Azure*, a fess *or* between three roses of the same, two in chief, one in base. These are blazoned on late Tuscan shields.

In the courtyard of the Castello may be seen the same arms above a tablet inscribed with the name of Alessandro di Piero di Mariotto Segni, Vicario in 1524 and 1525. The shields on the small altarpiece appear to be slightly earlier in type and may indicate that it was the gift of Piero



FIG. 246. GIANFIGLIAZZI AND ADIMARE ARMS.

di Mariotto Segni. Piero was Prior in Florence in 1470 and 1484, Alessandro in 1503.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Segni; P., 488-489.

351 STEMMA OF ALESSANDRO DI PIERO SEGNI. 1525. Lari, Castello, cortile. Photo., Private.

Within a rectangular frame surrounded by an egg and dart moulding is set against violet background a late Tuscan shield with indented apices and bulging centre bearing the Segni arms: *Azure*, a fess *or* with three roses of the same, two in chief, one in base.



FIG. 247. SEGNI ARMS.

Below, is a rectangular, framed tablet inscribed:

ALES(S)ANDRO 7 DI PI
 ERO 7 DI MARIOT
 TO 7 SEGNI 7 VI(CARIO) 7 M
 7 D 7 XXIII 7 E XXV

Alessandro di Piero di Mariotto di Piero di Mariotto di Francesco di Giovanni di Ser Segna Segni was a Prior of Florence in 1503.

Atelier of Giovanni della Robbia.

Bibl. :

Same as the preceding.

352 STEMMA OF ANTONIO DI GUGLIELMO DEI PAZZI. 1525.
S. Giovanni in Valdarno. Palazzo Pretorio. Photo., Private.

Unframed, on a late Tuscan shield (Fig. 248) are the Pazzi arms: *Azure*, two dolphins hauriant, embowed, addorsed *or*, and five crosses, bottonny, fitched, of the same.



FIG. 248. ANTONIO PAZZI

Below is a rectangular tablet, framed with plain mouldings, inscribed.

ANTONIO DI
GUGLIELMO DE
PAZZI ► V(I)C(ARI)O ► M►D►XXV

Antonio di Guglielmo di Antonio di Messer Andrea dei Pazzi was born in 1460, became a banker in Rome, was Prior in Florence in 1516, Gonfaloniere in 1521, Vicario at S. Giovanni in Valdarno in 1525, and died in 1528.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Pazzi; Litta, s.v. Pazzi, Tav. 9; M., *L. D. R.*, 161-163; P., 146-147; W., 162-164.

353 STEMMA OF FRANCESCO DI GUGLIELMO ALTOVITI.
1525. Certaldo, Palazzo Pretorio. Photo., Alinari, 8534.

Within a circular frame, with outer leaf and dart and inner egg and dart moulding, enclosing a frieze adorned with pairs of dolphins facing each other, alternating with pairs of griffins, white on blue, each pair separated by a violet rosette, against a fluted shell is a late Tuscan shield (Fig. 249) with bordure bearing the Altoviti arms: *Sable*, a wolf rampant *argent*.

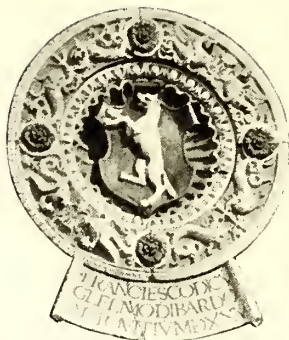


FIG. 249. FRANCESCO ALTOVITI.

Below, on a curved scroll is inscribed:

FRANCIESCO ► DI · GV
GLELMO ► DI · BARDO ·
ALTOVITI · V(ICARI)O · M · D · XXV ·

Francesco di Guglielmo di Bardo di Guglielmo di Bardo was a Prior of Florence in this very year 1525.

By Girolamo della Robbia.

Bibl.:

C., s.v. Altoviti; P., 16-22; W., 125.

354 STEMMA OF THE CONGREGAZIONE OLIVETANA. c. 1525.
Finalpia-Savona. Chiesa. Photo., Private.

On the predella and within the console of the altarpiece of the Madonna, Child, and Giovannino, are late Tuscan shields bearing the arms: *Azure*, a mount of three tops *argent* surmounted by a cross *gules* and two lateral olive trees natural.

D. Pierdamiani Caci writes to Mr. R. G. Mather: "Lo stemma di cui Ella mi scrive, è della Congregazione Olivetana alla quale appartenne il Cenobio di Finalpia dal 1477 (anno di fondazione) fino al 1845."

School of Giovanni della Robbia.

- 355** STEMMA OF THE TOWN PIENZA. c. 1525. Asciano, S. Francesco. Photos., Alinari, 9261; Lombardi, 1519.

At either end of the predella of the altarpiece of the Madonna enthroned with Saints are late Tuscan shields bearing the following arms: *Or*, a lion rampant *sable* holding a crescent *argent*. Pienza was built in the XV century by Pio II, a member of the Piccolomini family. Hence the crescent in the stemma of Pienza.

Robbia School.

Bibl.:

Bibl. Naz., Schedario Luigi Passerini, sec. XIX No. 173; Brogi, *Inv.*, 17; C-M., 225 no. 121; Rossi *A. S. A.* VI, (1893) 10.

- 356** STEMMA NOT DETERMINED. c. 1525. Casole (Val d'Elsa), Collegiata. Photo., Brogi, 13613.

At either end of the predella of the Nativity and Annunciation altarpiece is a Tuscan shield bearing the arms: *Or*, a bend *azure* charged with a leaf *vert* and accompanied by two crossbows *sable*.

Bibl.:

Brogi, *Inv.*, 53.

- 357** STEMMA OF THE COMPAGNIA DELL' ANNUNZIATA AND OF NICCOLÒ SPADARI. 1526. Arezzo, SS. Annunziata. Photo., Alinari, 9713.

On the predella beneath the statues of the Madonna and Saints are two kite shaped shields with coats of arms. The dexter shield bears the arms of the Compagnia, containing a monogram for A(ve) M(aria), above which is a cross set upon the letter Ω . The sinister shield bears the arms of Niccolò Spadari: *Gules*, three swords fanwise, points in base, *argent*; in chief a label of Anjou. The accompanying document shows that the altarpiece was ordered by Niccolò Spadari on May 22, 1526, to be paid for one half by him and one half by the Compagnia dell' Annunziata at Arezzo.

Document:

“ +yhs adj 22 dj maggio 1526

U^a Tavola Otenuto el pātito vēsoro buono
di ter(r)a dj gj(giovanj) bonuccj bart° di franc° cābonatj nic°
cotta spadarj aiq(u)ali dedero autorita dj fare fare u^a tavola
di ter(r)a cotta a laltare dj nic° spadarj colāmj

dj la n(ost)ra comp^a amano ritta e lasva amano m̃acha
 e q(ua)l tanto che si sp̃dara abia apagare nic^o
 spadarj dj svo elaltra meta lan(ost)ra comp^a e
 abiano affare p(er)lan(ost)ra meta lost̃aziam̃eto qsti(qvesti)
 3 sop(r)^a dettj hominj^o”

[Archivio di Stato, Confraternite e Compagnie Soppresse di Arezzo, segnato A. CLXXXVIII No. 2, c. 47.]

Bibl.:

C., s.v. Spadari; Cr., 331; Milanese, *Misc.* 40, III, p. a c. 377; R., *D. R.*, 257; *Sc. Fl.*, IV, 61-62.

358 STEMMA OF HIPPOLITO DI GIOVANNI BATTISTA BUONDELONTI. Pistoia, Palazzo Pubblico. Photo., Private


Within a continuous wreath of fruit and flowers arranged in triplex bunches a white egg and dart moulding surrounds a yellow fluted disk on which is a Tuscan shield (Fig. 250) with pointed head bearing the Buon-



FIG. 250. HIPPOLITO BUONDELONTI.

delmonti arms: Per fess *azure* (chief) and *argent* (base). This is the ancient as distinguished from the modern stemma of this family. Both forms occur in combination on the shield of Antonio di Lorenzo Buondelmonti at S. Giovanni in Valdarno in 1474-1475.

Below, a winged cherub holds a curved scroll inscribed:

✠ HIPPOLITO · DI ·
GIOVA(NNI)BATISTA
BVO(N)DELMONTI
P(ODEST)A · M · D · XXVI 

Hippolito di Giovanni Battista di Ghino Buondelmonti was a Prior in Florence in 1509.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Buondelmonti; P., 827-828; W., 131.

359 STEMMA OF BARTOLOMMEO CAPPONI. 1526. Lari, Castello, cortile. Photos., Alinari, 8710; Noack, 63.

Within a broad wreath containing closely set triplex bunches of fruit and flowers and an inner egg and dart moulding is a blue fluted disk, against which is a late Tuscan shield bearing the Capponi arms: Per bend *sable*, (chief) and *argent* (base).

Below, a winged putto with sharply curved wings holds a curved scroll inscribed:

TEMPORIS ET MVRI SAEVAS
SVBITVRA RVINAS ►
TRANSTVLIT IN TVTVM
SIGNA BENIGNVS AMOR ✠
QVI STRVXIT FASTV LONGE
SEMOTVS AB OMNI ►
NOMINE CAPPONIVS BARTHOLO
MEVS ERAT ✠
V(ICARIV)S ► M►D►XXV ► E XXVI

The Capponi family held many offices in Florence and elsewhere.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Capponi; W., 133.

360 STEMMA OF PARTICINO DI GIULIANO PARTICINI AND OF ANDREA DI GIULIANO PARTICINI. 1526. Poppi. Castello, cortile. Photo., Alinari, 9793. Cast, Cantagalli, 425 (detail).

(1) Within a continuous wreath composed of triplex and quinqueplex bunches of fruit and flowers and an inner egg and dart moulding a red winged cherub supports two kite shaped shields (Fig. 251) which rest on

either side of a crude lily plant against a white concave plate. Both shields bear the Particini arms: Per pale, dexter *azure*, two fleurs-de-lys *or*: sinister, bendy sinister *or* and *gules*.

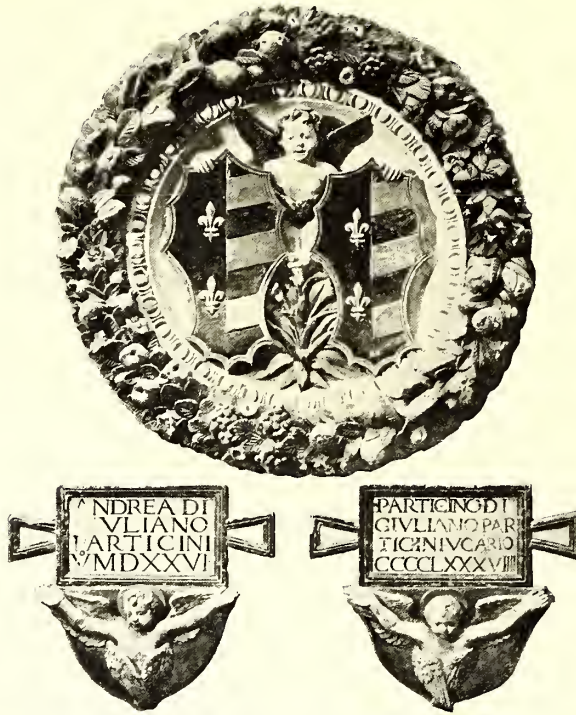


FIG. 251. PARTICINO AND ANDREA PARTICINI.

Below are two inscriptions: (1) On a *tabella ansata* bordered *gules* is inscribed:

ANDREA · DI
GIULIANO
PARTICINI
V(ICARI)O · M · D · XXVI ·

In place of scrolls or leaf design at the end of the date we find here the letter G (Giovanni). Below is a winged cherub.

(2) A second *tabella ansata* is inscribed:

PARTICINO · DI
GIULIANO PAR
TICINI · V(I)CARIO
CCCCLXXXVIII

Andrea di Giuliano di Particini di Gieri Particini was a Prior of Florence in 1476.

By Giovanni della Robbia.

Bibl.:

P., 738.

361 STEMMA OF LORENZO DI TOMMASO LAPI. 1526. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath composed chiefly of triplex bunches of fruit and flowers, and an inner egg and dart moulding, set against a fluted disk is a late Tuscan shield (Fig. 252) bearing the Lapi arms: *Gules*, a fess *argent* charged with a lion passant *sable*.



FIG. 252. LORENZO LAPI.

Below, a winged cherub upholds a horizontal scroll inscribed:

♪ LORENZO · DI
 TOMASO LAPI ·
 V(ICARI)O · E CHOMESARIO
 ♪ M · D · XXVI + 290

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Lapi.

362 STEMMA OF MONTECASSIANO. 1527. Montecassiano, Collegiata, S. Maria. Photo., Private.

At either end of the predella of the altarpiece of the Madonna enthroned with Saints is a beribboned late Tuscan shield (Fig. 253) with biparted head and apices rolled forward, bearing the arms of Montecassiano: *Argent*, a mount of five tops *sable*, in chief two stars (colour?)

The work was commissioned by the Commune of Montecassiano from Fra Mattia di Andrea della Robbia for the church of S. Maria in 1527.

By Fra Mattia della Robbia.

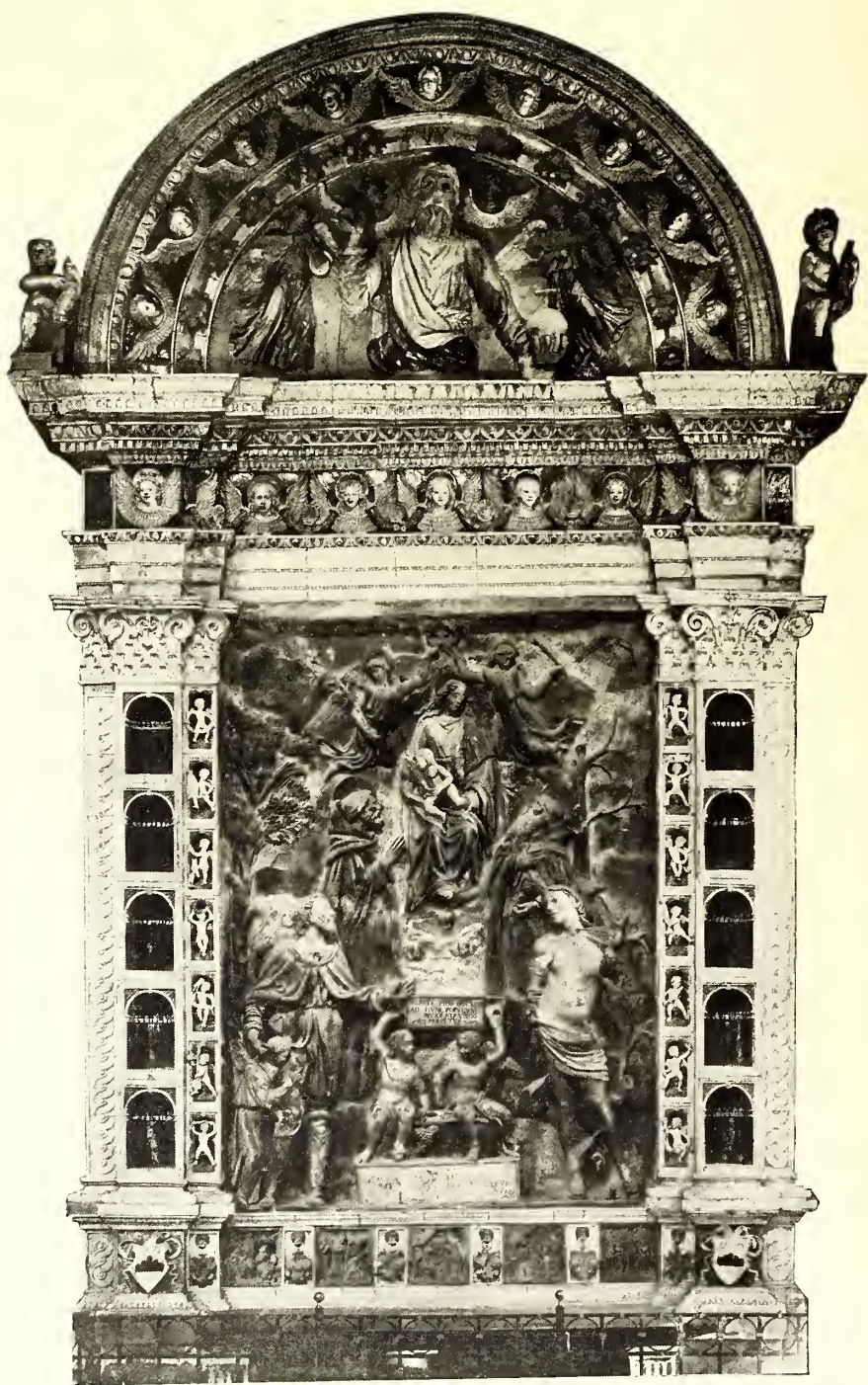


FIG. 253. MONTECASSIANO.

Bibl.:

Anselmi, *A. e S.*, X (1891), 50; XIII (1894), 177-178 (Doc.); *N. Riv. Misena*, IV (1891) no. 10; VII (1894), no. 9-10; Gnoli, *A. S. A.*, II (1889), 82-85.

363 STEMMA OF SEBASTIANO DI AMICO RICCI. 1527. Macerata, S. Francesco (formerly).

At either end of the predella of the altarpiece representing the Coronation of the Virgin with Saints were putti (spiritelli) with the arms of the patron, Sebastiano di Amico di Galasso Ricci. The altarpiece was ordered on the seventh of November, 1527 of Fra Ambrogio and Fra Mattia della Robbia and completed in 1529, after the death of Fra Ambrogio. The church was demolished in 1810 at which time the altarpiece seems to have been destroyed. The Ricci arms are *Azure*, hedge hogs (number varies) and mullets (number varies) *or*. Other examples in Robbia ware are the arms of Federigo di Giovanni Ricci, dated 1496 and 1513. In the former there are ten mullets, in the latter only six.

Bibl.:

Anselmi, *Rass. bibl. Arte ital.*, VII (1904), 192-196 (Doc.); C., s.v. Ricci; Fabriczj, *Rep. f. K.*, XXVIII (1905), 98; W., 168.

364 STEMMA OF FRANCESCO DI CARLO RUCELLAI. 1528. Borgo San Lorenzo, Municipio. Photo., Private.

Within a damaged wreath of fruit and flowers is a portion of a kite shaped shield bearing the Rucellai arms: Per bend, *gules* in chief a lion passant *or*; in base, barry indented *or* and *azure*.

Below, a cherub upholds a curved scroll inscribed:

► FRANCESCH(O)
DI CHARLO· DI
FILIPPO· RVCE
LARI· P(ODEST)A· M· D· XXVIII

Francesco's father, Carlo di Bernardo di Piero Rucellai was a Prior of Florence in 1491, and his brother Bernardo a Prior in 1531.

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Rucellai; P., 257-260; W., 170.

- 365** STEMMA OF GIOVANNI D'ANTONIO GIUGNI. 1528. Borgo San Lorenzo, Municipio. Photo., Private.

Within a continuous wreath composed of chiefly triplex bunches of fruit and flowers, and an inner egg and dart moulding, set against a blue fluted disk is a late Tuscan shield bearing the Giugni arms: *Gules*, three wolfs paws coupéd *argent*, a chief *or*.

Below, on a curved scroll upheld by a winged cherub is inscribed:

✓ GIOVANNI · DA
 NTONIO · GIV
 GNI · P(ODEST)A · M · D · XXVII
 · E · MDXXVIII †

Atelier of Giovanni della Robbia.

Bibl.:

C., s.v. Giugni; W., 144.

- 366** EMBLEM OF JESUS. c. 1527. Pescia, Via Benedettini Cairoli, 23. Photo., Private.

Within a square frame (Fig. 254) is a white circular band inscribed: A PESTE ▲ EPIDEMIE ▲ ET ▲ INPROVIXA ▲ MORTE ▲ LIBERA NOS ▲ DOMINE ▲ Maroon spandrels at each angle. In the centre is the monogram YHS in a form not unlike that by Benedetto Buglioni, in



FIG. 254. EMBLEM OF JESUS.

the vault of S. Pietro dei Cassinensi, Perugia. It is surrounded by yellow rays, straight and wavy, against a blue ground. The plague referred to in the inscription may have been that of 1527, which carried away the three sons of Giovanni della Robbia.

Below, a tablet with three shields contains (1) a cryptic Christian symbol, (2) a golden lion head on blue ground, (3) the Hebrew letter \aleph . It would seem likely that this tablet was set up by some philanthropic organization, like the Misericordia.

Robbia School.

Bibl.:

Cr., 351.

367 STEMMA OF FRANCESCO DI PELLEGRINO DA CASAVECCHIA. 1528. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a rectangular, nearly square, frame surrounded by a white and yellow egg and dart moulding, set on a concave plate is a late Tuscan shield (Fig. 255) with bordure and convex centre, bearing the Casavecchia arms: *Azure*, three fleurs-de-lys, two and one, *or*.



FIG. 255. FRANCESCO CASAVECCHIA.

Below, a rectangular tablet with filleted border supported by an Ionic scroll is inscribed:

♪ FRANC(ESC)O DI PELLEGRINO
DA CHASAVECCHIA ♪
♪ V(ICARI)O ♪ M ♪ D ♪ XXVIII ♪

Pellegrino di Francesco di Banco da Casavecchia was a Prior of Florence in 1487 and 1511.

Atelier of Giovanni della Robbia.

Bibl.:

P., 645.

368 STEMMA OF SIMONE DI MICHELE GAZETTI. 1529. Sesto, Palazzo Pretorio. Photo., Private.

Within a white fluted disk surrounded by a white egg and dart moulding is a mutilated Tuscan shield (Fig. 258) bearing the Gazetti arms: *Or*, a



FIG. 256. SIMONE GAZETTI.

bend *azure*, charged with an eight pointed star *or* and a crescent *argent*, and accompanied by two lions passant *azure*.

Below is a scroll held open by two hands inscribed:

♣ SIMONE DI ▶ MI
CHELE ▶ GAZETTI
PO(DEST)A ▶ M ▶ D ▶ XXVIII ▶ E
▶ M ▶ D ▶ XXVIII ♣

Atelier of Giovanni della Robbia.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; Cr., 355.

- 369** STEMMA OF AGNOLO DI BONAIUTO SERRAGLI. 1528.
Florence, Museo Nazionale No. 35. Photo., Alinari, 2758.

At either end of the altarpiece of the Madonna della Misericordia are Tuscan shields (Fig. 257) bearing the Serragli arms: Per pale barry of



FIG. 257. AGNOLO SERRAGLI.

six *or* and *gules* counterchanged. The predella also indicates the donor's name and the date, being inscribed:

QVESTA 7 FECE FARE 7 AGNIOLO 7 DI BON
AIVTO 7 DI NIC(COL)O 7 S(ERR)AGLI P(ER) RIMEDIO 7 DEL
ANIMA
SVA 7 E 7 DEL(L)A SVA 7 DON(N)A 7 AN(N)O 7 MDXXVIII
Robbia School.

Bibl.:

C-M., 217 no. 71; C., s.v., Serragli; P., 408-409; Supino, 444 no. 35.

- 370** STEMMA OF MESSER LIONARDO BUONAFEDE. c. 1531.
Stia, Chiesa Plebana, L'Assuntà. Photo., Alinari, 9806.

On the console of the ciborio two winged putti serve as supporters for a beribboned late Tuscan shield (Fig. 258) on which are displayed the arms of Messer Lionardo di Giovanni Buonafede: *Or*, a bull salient *gules* on a mount of six tops *vert*. Above the shield is a Bishop's mitre. These

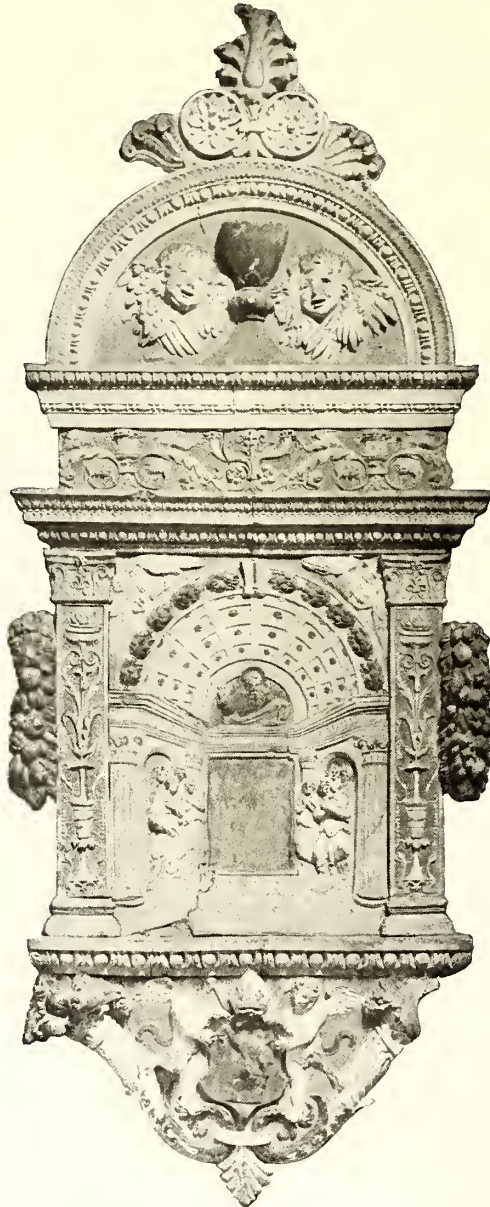


FIG. 258. LIONARDO BUONAFEDE.

arms have already been noted at Badia Tedalda (1517), Galatrona (1518), S. Piero a Sieve, and at Rome.

The frieze of this ciborio is similar in design to that of an altarpiece in the Oratorio della Madonna del Ponta at Stia which bears the date 1531. By Santi Buglioni.

Bibl. :

Beni, 148; Cr., 356; P., 369.

371 STEMMA OF FRANCESCO MONTEDOGLIO. 1532. La Verna, Cappella Montedoglio. Photos., Alinari, 9825a; Agostini, 576.

On the predella of the altarpiece representing the Lamentation over the Dead Body of Christ, on late Tuscan shields (Fig. 259) with apices indented, are displayed the arms of Count Francesco Montedoglio: *Argent*, an eagle displayed *azure*.



FIG. 259. FRANCESCO MONTEDOGLIO.

Count Francesco Montedoglio founded the Cappella Montedoglio in 1532. His wife Alessandra completed it after her husband's death.

Atelier of Giovanni della Robbia.

Bibl.

Beni, 360; C-M., 256 No. 326; Mencherini, 70, 134-136; R., *D. R.*, 247; *Sc. Fl.*, IV, 60.

- 372** STEMMA OF ANTONIO DI SIMONE NICCOLINI. 1534.
Lari, Castello, cortile. Photo., Private.

Within a heavy wreath of fruit and flowers divided into quadrants by white ribbons is a concave, unfluted, violet disk against which is set a late Tuscan shield, with apices bent forward, bearing the Niccolini arms: *Azure*, a lion rampant, guardant *argent* debriused of a bend *gules*. Here is lacking the label found in chief at S. Giovanni in Valdarno (1509).

A curved scroll bears the inscription:

ANTONIO
DI SIMONE
NICHOLINI
· V(ICARI)O · M · D · XXXIV

Robbia School.

Bibl.

C., s.v. Niccolini; P., 435-437; W., 158.

- 373** STEMMA OF GIROLAMO DI BERNARDO GUIDOTTI. 1535.
Certaldo, Palazzo Pretorio. Photo., Alinari, 8534.

Within a continuous wreath composed of triplex bunches of fruit and flowers, set against a flat disk is a beribbioned, late Tuscan shield (Fig.

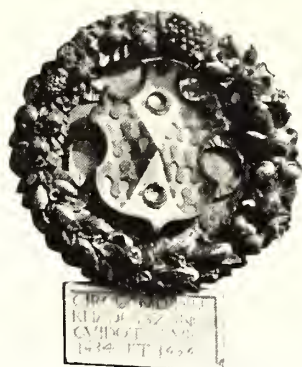


FIG. 260. GIROLAMO GUIDOTTI.

260) bearing the Guidotti arms: Quartered per saltire; chief and base *argent* an increscent moon *gules*; flanks, barry nebuly of six *or* and *azure*.

Below, on a filleted rectangular tablet, is inscribed:

GIROLAMO 7 DI BE
RNARDO 7 DIZANOBI
GUIDOTTI 7 VIC(ARI)O 7
1534 7 ET 7 1535 *

Girolamo's father Bernardo di Zanobi Guidotti was a Prior of Florence in 1517.

Robbia School.

Bibl.

C., s.v. Guidotti; P., 736-738.

374 STEMMA OF PIERO DI RENATO DEI PAZZI. 1537. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Unframed. Within a late Tuscan shield (Fig. 261) bordered *or*, are



FIG. 261. PIERO PAZZI.

the Pazzi arms: *Azure*, two dolphins, hauriant, embowed, addorsed *or*, and five crosses bottonny, fitché, of the same. Below is a modified rectangular tablet, framed with plain fillet moulding and inscribed:

PIERO ◀ DI ◀ RI
 NATO ◀ DE
 PAZI ◀ V(ICARIO)O ◀
 M ◀ D ◀ XXXV ◀

Piero di Renato di Piero di Andrea dei Pazzi was born in 1465, was Vicario at S. Giovanni in Valdarno in 1535, Podestà at Colle in 1537, and Vicario at S. Miniato al Tedesco and the lower Valdarno in 1539.

Robbia School.

Bibl.

C., s.v. Pazzi; Litta, s.v. Pazzi, Tav. 8; M., *L. D. R.*, 161-163; W., 162-164.

375 STEMMA OF GIANFRANCESCO DI NICCOLÒ BARONCELLI. 1537. Scarperia, Palazzo del Vicariato. Photo., Private.

From a complicated band at the top proceeds in both directions to base, a continuous wreath of triplex bunches of fruit and flowers. At base a transverse ribbon. Against a flat plate is set a beribboned late Tuscan shield (Fig. 262) bearing the Baroncelli arms: Bendy *gules* and *argent*.

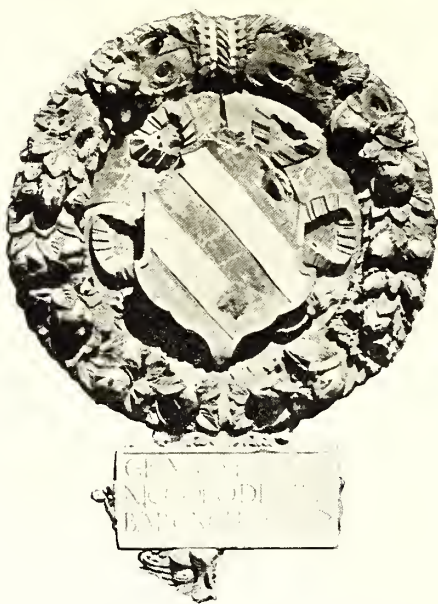


FIG. 262. GIANFRANCESCO BARONCELLI.

On a rectangular, filleted tablet, supported by cherub head (now destroyed), is inscribed:

GIOVANFRANC(ESC)O DI
 NICCOLO DI BART(OLOME)O
 BARONCELLI ◀ V(ICARI)O ▶ 1537

Robbia School.

Bibl.

C., s.v. Baroncelli; W., 27.

376 STEMMA OF NICCOLÒ DI BATTISTA DINI. 1538. Anghiari, Palazzo Comunale. Photo., Private.

Within a wreath almost entirely destroyed, set on a lilac disk is a be-ribboned late Tuscan shield (Fig. 263) bearing the Dini arms: *Per fess*

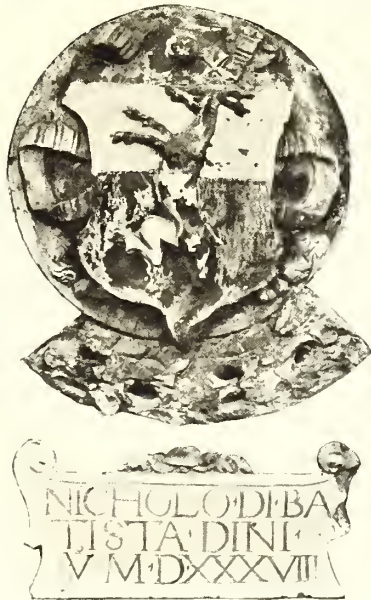


FIG. 263. NICCOLÒ DINI.

argent and *gules*, a stag rampant counterchanged: in chief *or* a Medici ball with the three fleurs-de-lys between the initials L and X. Battista Dini was Prior when, in 1515, Leo X made his triumphal entry into Florence.

Below, a tablet with baroque frame is inscribed:

NICHOLO ◀ DI ▶ BA
 TISTA ◀ DINI ◀
 ▶ V(ICARI)O ▶ M ▶ D ▶ XXXVIII

Niccolò di Batista di Batista Dini was Prior in Florence in 1509, 1512, 1517 and 1525.

Robbia School.

Bibl. :

C., s.v. Dini di Batista ; P., 857-858 (gives the arms as *Argent*, twelve stars *gules*).

- 377** STEMMA OF DOMENICO DI MICHELE BENIVIENI. 1541.
Galluzzo, Palazzo Pretorio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, against a flat plate is a beribboned late Tuscan shield (Fig. 264) bearing



FIG. 264. DOMENICO BENIVIENI.

the Benivieni arms: *Azure*, a crescent *or* surmounted by a fleur-de-lys of the same; in chief a label of four points *gules*.

Below, on a rectangular tablet with small lateral notches, upheld by a cherub console, is inscribed:

DOMENICO
DI MICHELE
BENIVIENI
◀ P(ODEST)A ▶ M◀D◀XXXXI

Robbia School.

Bibl. :

Carocci, *Galluzzo*, 39; C., s.v. Benivieni; P., 14-15; W., 129 (*Argent*, a cross *vair*).

- 378** STEMMA OF FRANCESCO DI LUIGI CALDERINI. 1541.
Galluzzo, Palazzo Pretorio. Photo., Private.

A rectangular-framed stemma now in ruins, except the inscription:

FRANC(ESC)O DI LV

IGI CALDERIN

I ◀ P(ODEST)A ▶ 1540 E 1541

Crollalanza mentions two families of this name, one from Bologna, the other from Verona.

Robbia School.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Calderini.

- 379** STEMMA OF PIERO DI GIROLAMO STRUFFI. 1542. Galluzzo, Palazzo Pretorio. Photo., Private.

On a rectangular, moulded frame, against a flat plate is set a late Tuscan



FIG. 265. PIERO STRUFFI.

shield (Fig. 265) bearing the Struffi arms: *Gulcs*, a goat rampant, *argent*.

Below, on a rectangular tablet is inscribed:

▶ PIERO ▶ DI ▶

GIROLAMO ▶ DI ▶

STRVFA ▶ STRVFFI

▶ P(ODEST)A ▶ M D XXXXII

Piero's father, Girolamo di Struffa di Domenico di Matteo della Struffa Beccai was a Prior of Florence in 1504, 1508 and 1527.

Robbia School.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Struffi; P., 772.

380 STEMMA OF FRANCESCO D'ANTONIO ALAMANNI. 1543.
Radda, Palazzo Pretorio. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, on a flat plate is set a beribboned, late Tuscan shield (Fig. 266) bearing the Alamanni arms: Party per bend *argent* (chief) and *azure* (base) with two bendlets counterchanged.



FIG. 266. FRANCESCO ALAMANNI.

On a rectangular tablet is inscribed:

FRANC(ESC)O ◀ DI ◀
ANTONIO ◀ ALAMA
NNI ◀ P(ODEST)A ◀ 1543

Francesco's father, Antonio d'Alessandro di Francesco di Tommaso Alamanni was a Prior of Florence in 1506.

Robbia School.

Bibl.:

C., s.v. Alamanni; P., 525-526; W., 124.

381 STEMMA OF COSIMO I AND HIS WIFE. 1549. La Verna,
La Foresteria Interna. Photo., Private.

The Foresteria Interna was built in great part at the expense of Cosimo I in 1549. Two of his coats of arms are here. Within a crude garland is a strange shield of German form (Fig. 257) not unlike those designed by Aldegrevier in 1552. It contains the arms of Cosimo I and of Eleonora of Toledo whom he married in 1539. The Medici arms are here: *Or*, six torteaux in orle; and those of Eleonora of Toledo, chequy *argent* and



FIG. 267. COSIMO I AND WIFE.

azure. To the left of the shield is a sea serpent swallowing a child; above is a coronet (not the Grandducal crown granted in 1570); to the right is a series of nine banners alternately white and red.

There are two such stemmi here, one with, the other without, a garland. Robbia School.

Bibl.:

Eve, 34; Mencherini, 302; Young, II, 297.

382 STEMMA OF ANDREA DI FRANCESCO PETRINI. 1549.
Sesto, Palazzo Pretorio. Photo., Private.

Within a white moulded frame, set against a green background is a late Tuscan shield (Fig. 268) bearing the Petrini arms: *Azure*, three eagle's heads erased *or*, set two and one.

Below is a rectangular tablet inscribed:

ANDREA ◀ DI ▶

FRANCESCO

PETRINI ▶ P(ODEST)A ▶ 1549

Andrea di Francesco di Piero Petrini was a Prior in Florence in 1530.
Robbia School.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Petrini; Cr., 355; P., 845-846.



FIG. 268. ANDREA PETRINI.

- 383** STEMMA OF ANTONIO DI FILIPPO CORBIZZI. 1551. Lari, Castello, cortile. Photo., Alinari, 8709; Noack, 62.

Within a continuous wreath irregularly composed of fruit and flowers, set against a flat blue disk is a beribbioned, late Tuscan shield bearing the Corbizzi arms: *Per pale indented or and gules*.

Crollanza and the Princeton Prioristà give the tinctures as *argent* and *gules*; Wills, as *or* and *gules*.

Below, a Donatellesque putto unfolds a scroll inscribed:

✦ ANTONIO
DI FILIPPO
CHORBIZI ✦
✦ V(ICARI)O ✦ M✦D✦LI

Robbia School.

Bibl.:

C., s.v. Corbizzi; P., 854-855; W., 136.

- 384** STEMMA OF BERNARDO DI LORENZO BONACCORSI. 1561. Galluzzo, Palazzo Pretorio. Photo., Private.

In a rectangular frame surrounded by a plain white border, set against a flat plate is a late Tuscan shield (Fig. 269) with bordure and indented apices, bearing the Bonaccorsi arms: *Azure*, a lion rampant *or*, holding in both paws a mace *argent*.

Below, a rectangular tablet is inscribed:

BERNARDO DI
LORE(N)ZO BVONA
CO(R)SI ◀ P(ODEST)A ◀ 1560 ET ◀ 1561

Bernardo's father Lorenzo di Giuliano di Ser Bonaccorsi was a Prior in Florence in 1505 and 1520.

Robbia School.

Bibl.:

Carocci, *Galluzzo*, 39; C., s.v. Bonaccorsi dei Taldigiani; P., 741
(Per pale, barry of six *argent* and *sable* counterchanged).



FIG. 260. BERNARDO BONACCORSI.

385-390 SOME LATER COATS OF ARMS.

It is often asserted that the art of glazing terra-cotta was a secret which perished with the Della Robbias. Coats of arms, however, continued to be made long after the Robbia sculptors were dead. Santi Buglioni died in 1576, and after that date, many decorative forms which had long prevailed in the Robbia School, gave way to baroque and northern influences. We have already noted how in 1549 Cosimo I set up at La Verna a truly German coat of arms. In 1587 Uberto di Giovanni de' Nobili commemorated his office of Podestà at Galluzzo by a coat of arms which may be described as an oval surrounded by a frame derived from the form of the late Tuscan shield. In the same town in 1591 and 1592 Bardo di Francesco di Bardo Corsi adopted the oval surrounded by a frame of curves and spirals which no longer suggest the form of a Tuscan shield (Fig. 270). The oval became a favorite form, as if it were a precious stone. The setting given to the oval by Lodovico di Lorenzo Neri, Podestà at Galluzzo in 1611 and 1612, dimly suggests the heavily indented outline of a late Tuscan shield, but the appearance of a shield has vanished (Fig. 271). Occasionally the old seal type of stemma survived as in the coat of arms set up in 1533 by Cavaliere Cesare Carlini (Barry of six, *argent* and *sable*; in a chief *argent* a leopard's head *or*), with its tournament



FIG. 270. BARDO CORSI.



FIG. 271. LODOVICO NERI.

shield, crest and mantlings (Fig. 272). The baroque desire for new forms substituted hepatic, heart shaped, and other forms for the oval, and in a coat of arms like that which Jacopo di Antonio Billi set up at Sesto in



FIG. 272. CESARE CARLINI.



FIG. 273. ANTONIO BILLI.

1694 the frame has lost all character and form (Fig. 273). How remote from the mind of the designer was the semblance to a shield may be seen in Cavaliere Cosimo della Sera's decorative stemma set up at Radda in 1708 (Fig. 274). And how completely Italian traditions were abandoned by 1757 may be seen in the baroque stemma set up in that year at Sesto by Joseph Antonio Biliotti (Fig. 275).

In all these later coats of arms Robbia garlands have been abandoned. Robbia types of shields have disappeared, and even in the inscribed tablets

new types of lettering and new forms of tablets have replaced those which for so many years were employed in the Robbia school.



FIG. 274. COSIMO DELLA SERA.

391 STEMMA OF THE ARTE DE' BECCAI (Butchers). c. 1860. Florence, Or San Michele. Photo., Alinari, 3440.

In the early part of the year 1858 the stemmi painted on the exterior of Or San Michele of ten of the Florentine Guilds were refrescoed. As this method of representing coats of arms on the exterior of a building lacked durability, the Marchese Lorenzo Ginori offered to substitute at cost glazed terra-cotta sculptured medallions. Only one of these was exe-



FIG. 275. JOSEPH BILIOTTI.

cuted (Fig. 276), although at Doccia may still be seen other experiments of the same kind.

The garland consists of sixteen bunches of fruit and flowers, the composition of which is derived from, perhaps cast from, the stemma of the Mercanzia on the same building. The credit for this design belongs to



FIG. 276. GUILD OF THE BUTCHERS.

Luca della Robbia rather than to Professor Aristodemo Costoli, who directed, or to Leone Innocenti, who modelled, the modern medallion. The egg and dart moulding resembles in type that of Luca's stemma of the Silk Merchants. Within is a disk *azure* against which is set an oval shield *or* charged with a goat salient *sable*. Two winged putti act as supporters of the shield and stand upon a cloud platform, as in the stemma of the Silk Merchants. Although the modelling of the putti is inferior to Luca's and the glaze has cracked, this medallion is a credit to the modern potter, and is much more permanent than the fresco painting which it replaced.

Bibl.:

Cr., 106 note; Franceschini, 107-108; Staley, 296-305.

392 STEMMA OF GABRIELE DI CAMBIO MEDICI AND OF LUCREZIA DI ALESSANDRO RONDINELLI. Modern(?) London, Victoria and Albert Museum, No. 7630-'61. Photo., Museum.

On the console of a remarkable Madonna, generally accepted as one of the *chef d'oeuvres* of Andrea della Robbia but which I am inclined to consider as modern, is an olive or laurel wreath enclosing a Tuscan shield (Fig. 277) of unusually narrow head and arms on which are, dexter, the Medici arms, and sinister, the Rondinelli arms. The Medici arms are here, *Or*, seven torteaux two, two, two, and one, enclosing a Croce del Popolo. This appears to be an earlier form of the Medici stemma than we should expect to find on a monument which must be assigned to a period later



FIG. 277. MEDICI AND RONDINELLI.

than that of Piero de' Medici (ruled 1464-1469). He introduced the "hurt" charged with three fleurs-de-lys and reduced the torteaux to six. In Lorenzo's time (ruled 1469-1492) the number of balls consisted of one "hurt" and five torteaux.

The Rondinelli arms: *Or*, six swallows, three two and one, proper, appear to be correctly blazoned.

The combination of the Medici and the Rondinelli arms would not be unhistorical since a Gabriele di Cambio de' Medici in 1487 or 1488 married Lucrezia di Alessandro Rondinelli, and somewhat later a Rosso di Filippo de' Medici married Nanna di Simone Rondinelli.

Not only do the forms of the shield and the blazoning of the Medici arms arouse our suspicions, but the very cornucopias which frame the console are modelled in a way not elsewhere found in Robbia monuments.

The type of the Madonna and of the Child as well as the construction of the garland are not strictly in accord with the works of Andrea della Robbia.

Bibl.:

B., *Denkm.*, 83, Taf. 255; C-M., 101, 266 no. 379; C., s.v., Medici, Rondinelli; Litta, VI, Tav. 4, 7; Robinson, 63 no. 7630; S., 112, Abb. 124; Young, I, 184-185; Venturi, VI, 584 Fig. 390; W., 153, 169.

J.P.H. Ent. at VAM (1964) no 203
corrects M's views. Date 1487/8
the year of the marriage of
Gabriele di Cambio + Lucrezia

III. BIBLIOGRAPHY AND INDEX

III BIBLIOGRAPHY AND INDEX

I. BIBLIOGRAPHICAL ABBREVIATIONS

- A. e S. = Arte e Storia, Florence, 1881-
A. I. D. I. = Arte italiana decorativa ed industriale, Rome- Venice- Milan, 1890-
A. in A. = Art in America. New York, 1913-
A. J. A. = American Journal of Archaeology. Baltimore, etc., 1885-
A. S. A. = Archivio storico dell' Arte. Rome, 1888-1897.
Amati, Dizionario corografico-illustrato dell' Italia. 10 vols. n. d.
Angelelli = Cav. Antonio Angelelli, Memorie storiche di Montione in Valdelsa. Florence- Rome, 1875.
Angugliaro = Marco Angugliaro, Guida di Trapani. Trapani, 1914.
Anselmi, N. Riv. Misena, IV (1891) = Anselmo Anselmi, *Fra Mattia della Robbia autore dell'altare in maiolica di Montecassiano presso Macerata*, in Nuova Rivista Misena, IV (1891), 149-151.
Anselmi, Rass. bibl. arte ital. VII (1904) = Anselmo Anselmi, *Nuovi Documenti per la dimora dei Della Robbia nelle Marche*, in Rassegna bibliografica dell' arte italiana, VII (1904), 192-196.
Argnani = Federigo Argnani, *Le ceramiche e maioliche faentine dalla loro origine fino al principio del secolo XVI*. Faenza, 1889-
L'Arte = L'Arte, già Archivio storico dell' Arte. Rome, 1898-
Bacci, III. Fior. = Pèleo Bacci, *Il fonte battesimale di Galatrona* (1518), in L'Illustratore Fiorentino V (1908) 144-149.
Bardini, Sale of 1902: *Catalogue des Objets d'art . . . provenant de la collection Bardini de Florence*. Vente a Londres chez Mr. Christie le Mai 1902. Paris, 1902.
Bardini, Sale of 1918 = *The Stefano Bardini Collection*. Sale at New York, Apr. 23-27, 1918.
Begni = Ernesto Begni, *The Vatican*. New York, 1914.
Beni = C. Beni, *Guida illustrata del Casentino*. Florence, 1880.
Benigno = P. Benigno, *Trapani Sacra*.
Bigazzi = M. Francesco Bigazzi, *Inserizioni e memorie della Città di Firenze*. Florence, 1886.
B., Denk. = Wilhelm Bode, *Denkmäler der Renaissance-Sculptur Toscanas*. Text and 557 Plates. Munich, 1892-1905.
B., Jahrb., VIII (1887) = *Gruppe der Beweinung Christi von Giovanni della Robbia*, in Jahrbuch der königlich preussischen Kunstsammlungen, VIII (1887), 217-226.
B-Tsch. = Wilhelm Bode und Hugo von Tschudi, *Beschreibung der Bildwerke der christlichen Epoche*. Berlin, 1888.
Boll. d'Arte = Bolletino d'Arte del Ministero della pubblica istruzione. Rome, 1907.
Brockhaus = Heinrich Brockhaus, *Ricerche sopra alcuni capolavori d'arte fiorentina*. Milan, 1902.
Brogi, Invent. = Francesco Brogi, *Inventario generale degli oggetti d'arte della provincia di Siena*. Siena, 1897.
Burl. Mag. = The Burlington Magazine for Connoisseurs. London, 1903-
C. = G. B. di Crollanza, *Dizionario storico-blasonico delle famiglie nobili e notabile italiane*. 3 vols. Pisa 1886.
Cahier = Charles Cahier, *Characteristiques des Saints dans l'art populaire*. 2 vols. Paris, 1867.
Carocci = Guido Carocci, *I Dintorni di Firenze*. 2 vols. Florence, 1906-1907.
Carocci, A. I. D. I., V (1896) = Guido Carocci, *I tondi Robbiani in Toscana*, in Arte italiana decorativa ed industriale, V (1896), 29-30. Tav. 21.
Carocci, Boll. d'arte = Guido Carocci, *Il Museo di S. Marco di Firenze*, in Bolletino d'arte, V (1911), 381, 384.
Carocci, Galluzzo = Guido Carocci, *Il comune di Galluzzo*, Florence, 1892.
Carocci, San Casciano = Guido Carocci, *Il comune di San Casciano in Val di Pesa*. Florence, 1892.
Carocci, Valdarno = Guido Carocci, *Il Valdarno* (Italia artistica no. 20). Bergamo 1906.
Carotti, A. S. A., IV (1891) = Giulio Carotti, *Il tabernacolo con nicchia per le abluzioni nella sagristia della chiesa di S. Niccolò da Tolentino in Prato*, in Archivio storico dell'Arte, IV (1891), 112-116.
Ciacconius = Alonso Chacon (or Ciacconius), *Vitae et Res gestae Pontificum Romanorum et S. R. E. Cardinalium* etc. 4 vols. Rome, 1630, also 1677.
C-M. = Camillo Jacopo Cavallucci et Émile Molinier, *Les Della Robbia*. Paris, 1884.
Connoisseur = The Connoisseur, London, 1893-
Corradini = Enrico Corradini, *Prato e suoi dintorni*. (Italia artistica, no. 12). Bergamo, 1905.
Cr. = Maude Cruttwell, *Luca and Andrea della Robbia and their Successors*. London and New York, 1902.
Deneken, Z. f. ch. K., VI (1893) = Friedrich Deneken, *Thonaltar des Giovanni della Robbia*, in Zeitschrift für christliche Kunst, VI (1893), 554 Taf. 10.
Erculei = Raffaele Erculei, *Pavimenti di mattonelli maiolicate*, in Arte italiana

- decorativa ed industriale, VI(1897), 46.
 Eve = G. W. Eve, *Heraldry as Art*. London and New York, 1907.
 Fabriczy, Rep. f. K., XXVIII(1905, = Cornel von Fabriczy, *Ein neues Werk Fra Ambrogios und Fra Mattia della Robbia*, in Repertorium für Kunstwissenschaft, XXVIII(1905), 98-99.
 Fabriczy, Riv. d'Arte, II(1904), 139 = Cornel de Fabriczy, *Benedetto Buglioni*, in Rivista d'Arte, II(1904), 139-142.
 Faenza = Faenza, Bolletino del Museo Internazionale delle Ceramiche in Faenza. Faenza, 1913-
 Ferrari, Rass. d'Arte, VIII(1908) = Giulio Ferrari, *Di alcuni oggetti d'arte antica nel museo artistico industriale di Roma*, in Rassegna d'Arte, VIII(1908), 60.
 Franceschini = Pietro Franceschini, *L'Oratorio di San Michele in Orto*. Florence, 1892.
 Galerie Sangiorgi = *Catalogue des Objets d'Art Ancien pour l'Année 1913*. Venice, 1913.
 Gavet Sale of 1897, Cat. = *Catalogue des Objets d'Art*, etc., composant la collection de M. Émile Gavet. Vente 31 Mai au 9 Juin, 1897. Paris, 1897.
 Giglioli, Empoli = Odoardo H. Giglioli, *Empoli artistica*. Florence, 1906.
 Giglioli, Prato = Odoardo H. Giglioli, *a Prato*. Florence, 1902.
 Giglioli, Riv. d'Arte, VI(1909) = Odoardo H. Giglioli, *Un dossale d'altare della bottega di Andrea della Robbia nella chiesa di S. Romolo a Bivigliano*, in Rivista d'Arte, VI(1909), 45-48.
 Ginanni = Marc'Antonio Ginanni, *L'Arte del blasono dichiarata per alfabeto*. Venice, 1756.
 Gnoli, A. S. A., II(1889) = Domenico Gnoli, *Fra Mattia della Robbia*, in Archivio storico dell'Arte, II(1889), 82-85.
 Gnoli, A. S. A., IV(1891) = Domenico Gnoli, *La Cappella di Fra Mariano del Piombo in Roma*, in Archivio storico dell'Arte, IV(1891), 125-126.
 Gnoli, N. Antologi = Domenico Gnoli, *Raffaello alla Corte di Leone X*, in Nuova Antologia, 1888.
 Grassa-Patti = Francesco La Grassa-Patti, *Opere dei Della Robbia in Sicilia*, in L'Arte, VI(1903), 37-47.
 Graziani = Giovanni Graziani, *L'Arte a Città di Castello*. Città di Castello, 1897.
 Gregory, Connoisseur = Edward W. Gregory, *Earl Brownlow's collection of Pictures at Ashridge Park*, in the Connoisseur, XIII(1906), 4, 7.
 Guardabassi = Mariano Guardabassi, *Indice-Guida dei monumenti pagani e cristiani riguardanti l'istoria e l'arte esistente nella provincia dell' Umbria*. Perugia, 1872.
 Guasti, Cafaggiolo = Gaetano Guasti, *Di Cafaggiolo e d'altre fabbriche di ceramiche in Toscana*. Florence, 1902.
 III. Fior. = L'Illustratore Fiorentino. Florence, 1880-
 Jahrb. = Jahrbuch der Königlich preussischen Kunstsammlungen, Vols. I- Berlin, 1880-
 M. Kann Cat. = *Catalogue des Objets d'Art etc., provenant de la Collection Maurice Kann*. Vente a Paris, Galerie Petit 5-8 Dec. 1910. Paris, 1910.
 von Lanna Sale of 1909, Cat. = *Sammlung des freiherrn Adalbert von Lanna* (Prag.), Versteigerung, Nov. 9-16, 1909. 2 vols. Berlin, 1909.
 Lelong, Cat. = *Collections de Madame C. Lelong*. 2 vols. Paris, 1903.
 Litta = Conte Pompeo Litta, *Famiglie celebri d'Italia*. Milan 1819-
 M., A. J. A., XXII(1919), 361 = Allan Marquand, *Unpublished Documents relating to the Ceppo Hospital at Pistoia*, in American Journal of Archaeology, XXII(1919), 361-377.
 M., A. J. A., XXII(1918), 310 = Allan Marquand, *Unpublished Documents relating to the Work of Benedetto and Santi Buglioni for Badia Tedalda*, in American Journal of Archaeology, XXII(1919), 310-318.
 M., Brickbuilder, II(1902), 223 = Allan Marquand, *The Decoration of the Ceppo Hospital at Pistoia*, in The Brickbuilder, II(1902), 222-224.
 M., Brickbuilder = Allan Marquand, *Robbia Pavements*, in The Brickbuilder, 1902, pp. 55-57, 98-101.
 M., D. R. A. = Allan Marquand, *Della Robbias in America*. Princeton and Oxford, 1912.
 M., L. D. R. = Allan Marquand, *Luca della Robbia*. Princeton and Oxford, 1914.
 M., Sc. Mag. = Allan Marquand, *A Search for Della Robbia Monuments in Italy*, in Scribner's Magazine, Dec. 1893.
 Malagola = Carlo Malagola, *Memorie storiche sulle maioliche di Faenza*. Bologna, 1880.
 Marcotti = J. Marcotti, *Guide-Souvenir de Florence*. Florence, 1892.
 Mazzini = Ubaldo Mazzini, *Alcune opere di Benedetto Buglioni in Lunigiana*. Extr. from Giornale storico e Letterario della Liguria, Vol. VI. Genoa, 1905.
 Mencherini = P. Saturnino Mencherini, *Guida illustrata della Verna*. Quaracchi, 1907.
 Mesnil, Misc. d'Arte = Jacques Mesnil, *La Madone des Constructeurs*, in Miscellanea d'Arte (being vol. I of Rivista d'Arte), 208-210. Florence, 1913.
 Messeri-Calzi = A. Messeri e A. Calzi, *Faenza nella storia e nell' arte*. Faenza, 1909.
 Michel = André Michel, *Histoire de l'Art depuis les premiers temps chrétiens jusqu'à nos jours*. 5 vols. published. Paris, 1905-
 Milanese Misc. = Gaetano Milanese, *Miscellanea*, Notes, of great value, preserved in the Bibl. Com. di Siena.
 Misc. d'Arte = Miscellanea d'Arte (being Vol. I of Rivista d'Arte). Florence, 1913.

- Molinier, Coll. Gavet = Émile Molinier, *Collection Émile Gavet*. Catalogue raisonné, etc. Paris, 1889.
- Mortier-Ferretti = D. A. Mortier, *Santa Maria della Quercia*. Traduzione del P. L. Ferretti. Florence, 1904.
- Müntz, Raphael = Eugène Müntz, *Raphael*, 452, note 1 (Doc.). Paris, 1881.
- N. Riv. Misena = Nuova Rivista Misena, 1888.
- Riv. d'Arte = Rivista d'Arte, Florence, 1913.
- P. = Prioristà, Princeton Museum Copy. Ms. n. d.
- Papini, Faenza = Roberto Papini, *Gli antiche pavimenti di Castel Sant'Angelo*, in Faenza, II(1914), 65-71.
- Pasqui = Angiolo e Ubaldo Pasqui, *La Cattedrale Arecina e suoi monumenti*. Arezzo, 1880.
- Passerini = Luigi Passerini, *Le armi dei municipi Toscani*. Florence, 1864.
- Perodi = Emma Perodi, *I Pavimenti Robbiani del Vaticano*, in Arte italiana decorativa ed industriale, I(1890-1891), 106-107, Tav. 50.
- Pinzi, A. S. A. III(1890) = Cesare Pinzi, *Memorie e Documenti inediti sulla Basilica di S. Maria della Quercia in Viterbo*, in Archivio storico dell'arte. III(1890), 300-332 (Doc.).
- Poggi, Burl. Mag. = Giovanni Poggi, *The Annunciation of Botticelli*, in Burlington Magazine, XXVIII(1915-1916), 129, note 4.
- Poggi, Cat. = Giovanni Poggi, *Catalogo del Museo dell'Opera del Duomo*. Florence, 1904.
- Poggi, Riv. d'Arte, VI(1902) = Giovanni Poggi, *Un dossale d'altare della bottega di Andrea della Robbia nella chiesa di S. Romolo a Bivigliano*, in Rivista d'Arte VI(1909), 48-52.
- Prioristà Ridolfi = A Ms. List of the Priors of Florence, in the Public Library, Florence.
- R., D. R. = Marcel Reymond, *Les Della Robbia*. Florence, 1897.
- R., Sc. Fl. = Marcel Reymond, *La Sculpture Florentine*. 4 vols. Florence, 1897-1900.
- Repetti = Emanuele Repetti, *Dizionario geografico, fisico, storico della Toscana*. 6 vols. Florence, 1833-1846.
- Ricci = Corrado Ricci, *Volterra* (Italia artistica, no. 18). Bergamo, 1905.
- Richa = Giuseppe Richa, *Notizie istoriche delle chiese fiorentine*. 10 vols. Florence, 1754-1762.
- Riv. d'Arte = Rivista d'Arte, Florence, 1903.
- Robinson = J. C. Robinson, *Italian Sculpture of the Middle Ages and Period of the Revival of Art in the South Kensington Museum*. London, 1862.
- Roscoe = William Roscoe, *The Life and Pontificate of Leo the Tenth*. 2 vols. Rev. ed. London, 1888.
- Rosselli, *Sepolcuario fiorentino*; Vol. I. Quartiere di S. Croce e S. Spirito; Vol. II, Quartiere di S. Giovanni e S. Maria Novella. Cart. sec. XVIII fol. in Bibl. Magliabechiana, Florence.
- Rossi, A. S. A. VI(1893) = Umberto Rossi, *Il museo nazionale di Firenze nel triennio 1889-1891*, in Archivio storico dell'Arte, VI(1893), 1-24.
- Ruskin = John Ruskin, *The Works of John Ruskin*, Library Edition Edited by E. T. Cook and Alexander Wedderburn. London and New York, 1903-1912.
- S. = Paul Schubring, *Luca della Robbia und seine Familie*. Bielefeld und Leipzig, 1905.
- Schottmüller = Frida Schottmüller, *Beschreibung der Bildwerke der Christlichen Epochen*. Bd. V. *Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks* 2d ed. Berlin, 1913.
- Scott = Leader Scott, *Vincigliata and Maiano*. Florence, 1891.
- Selliére Sale of 1890 = *Catalogue des Objets d'art*, etc. Vente a Galerie Petit, 5-10 Mai, 1890. Paris, 1890.
- du Sommerard = Alexandre du Sommerard, *Musée des Thermes et de l'Hotel de Cluny*. Catalogue et description des objets d'art, etc. Paris, 1883.
- Staley = Edgcombe Staley, *The Guilds of Florence*. London, 1906.
- Strange = Edward Fairbrother Strange, *Alphabets, a Handbook of Lettering*, etc. London, 1895.
- Strocchi = Canonico A. Strocchi, *Memorie storiche del Duomo di Faenza*. Faenza, 1838.
- Supino = Iginio Benvenuto Supino, *Catalogo del R. Museo Nazionale di Firenze*. Rome, 1898.
- Tesorone = Giovanni Tesorone, *L'antico pavimento delle logge di Raffaello in Vaticano*. Naples, 1891.
- Tigri = Giuseppe Tigri, *Intorno al Palazzo Pretorio del Podestà di Pistoia, Memoria storica*. Pistoia, 1848.
- Tonduzzi = Giulio Cesare Tonduzzi, *Historia di Faenza*. Faenza, 1675.
- Ughello = D. Ferdinando Ughello, *Italia Sacra sive de Episcopis Italiae*. 10 vols. Venice, 1717.
- V. = Adolfo Venturi, *Storia dell'arte italiana*. 7 vols. Rome, 1901.
- Vas. = Giorgio Vasari, *Le vite de più eccellenti pittori, scultori, ed architettori*. ed. Gaetano Milanese. 9 vols. Florence, 1878-1906.
- Vaughan = Herbert M. Vaughan, *The Medici Popes*. New York and London, 1908.
- Vita = Alessandro del Vita, *Il Duomo d'Arezzo*. Milan, n. d.
- W. = Howel Wills, *Florentine Heraldry*. London, 1900.
- Young = Colonel G. F. Young, *The Medici*. 2 vols. New York, 1909.
- Zampi = Paolo Zampi, *Di un altare invetriato dei della Robbia esistente in Bolsena*, in Nuovo Giornale Arcadico di Scienze, Lettere ed Arti, Maggio 1889. Volsiniensia, No. VIII. Milan, 1890.
- Z. f. ch. K. = *Zeitschrift für christliche Kunst*. Dusseldorf, 1888.

2. INDEX OF NAMES

- Acciaiuoli, 109.
 Accolti, 211.
 Adimari, 32, 269.
 Alamanni, 294.
 Albizzi, 186, 187.
 Aldimari, 32.
 Alessandri, 72, 159.
 Altoviti, 249, 265, 274.
 Annunziata, 275.
 Antella, 19, 43, 54, 171.
 Antinori, 59, 177, 267.
 Aquino, 163.
 Arena, 195.
 Ardinghelli, 151.
 Arte dei Beccai, 299.
 " dei Maestri, di Pietra e di Legnami,
 10.
 " dei Medici, 9, 261.
 " della Seta, 8.
 Attavanti, 221.
 Baglioni, 28.
 Bardi, 101, 102.
 Baroncelli, 290.
 Baroncini, 189.
 Bartoli, 69, 74.
 Bartolini, 98.
 Bati, 179.
 Becchi-Fibbiai, 84.
 Benci, 44.
 Benci-Taddei, 110.
 Benino, 80, 169, 241.
 Benivieni, 292.
 Benucci, 225.
 Benvenuti, 89.
 Berlinghieri, 171.
 Bertini, 62.
 Betto, 54.
 Biada, 198.
 Biliotti, 225, 298.
 Billi, 298.
 Bolsena, 142, 143.
 Bonacorsi, 296.
 Bonciani, 42.
 Boni, 226.
 Bonsi, 200.
 Bonsostegni, 222.
 Borsi, 42.
 Bottigli, 242.
 Buonafede, 226, 227, 229, 288.
 Buondelmonte, 21, 46, 53, 86, 195, 217, 276.
 Busini, 171.
 Calcagni, 214.
 Calderini, 293.
 Camaldolesi, 107.
 Cambini, 182.
 Canigiani, 225, 256.
 Capitolo del Duomo, 131, 134.
 Cappelli, 50, 182.
 Capponi, 18, 277.
 Carbonati, 75.
 Carducci, 63.
 Carlini, 297.
 Carnesecchi, 157.
 Casavecchia, 144, 283.
 Castellani, 160.
 Castello di Vinci, 258.
 Castelnovo-Gafagnana, 236.
 Cattani, 158.
 Ceppo, 215, 267, 268.
 Cerboni, 126.
 Cerchi, 135.
 Cheli, 155.
 Ciacchi, 231.
 Città di Castello, 253.
 Città Rossa, 250.
 Compagnia, S.S. Annunziata, 275.
 Compagnia, S. Elena, 104.
 Compagnia, S. Giovanni, 220.
 Conventu del T., 27.
 Corbinelli, 87, 263.
 Corbizzi, 103, 296.
 Corsi, 297.
 Cortigiani, 171.
 Cosimo, 15, 294, 299.
 Davanzati, 76, 77, 96, 206, 241.
 Dei, 52.
 Della Rovere, 251.
 Diaceto, 139.
 Dini, 104, 291.
 Dino, 156.
 Domenicani, 110.
 Donati, 39.
 Dovizi, 203.
 Ducci, 97.
 Eleonora of Toledo, 294.
 Federighi, 6.
 Felicaia, 223.
 Fiaschi, 123.
 Fini, 110.
 Firololfi, 87.
 Florence, City of, 99.
 Florence, People of, 99.
 Folchi, 249, 250.
 France, 125.
 Frates Minores, 127, 128.
 Frescobaldi, 41, 108, 140.
 Gaetani, 143, 183, 184.
 Gazetti, 284.
 Gerini, 160, 262.
 Ghattini, 171, 186.
 Ghiacceto, 139.
 Ghislieri, 37, 38, 94.
 Giacomini-Tebalducci, 178.
 Giandonati, 166, 167, 252.
 Gianfigliuzzi, 213, 259, 269.
 Ginore, 45, 78, 152, 246.
 Giocondo, 214.
 Girolami, 39.
 Giugni, 282.
 Glasini, 151.
 Gondi, 180.
 Gualterotti, 231.
 Guardia c. Balia, 119.
 Guasconi, 117.
 Guccio, 112, 199.
 Guerra, 107.
 Guerrieri, 179.
 Guidetti, 93, 237.
 Guidotti, 174, 288.
 Guiducci, 52.
 Inghilani, 97.
 Innocent VIII, 66.
 Jacopi, 148.

- Jesus Emblem, 64, 65, 66, 98, 169, 282.
 Lapi, 113, 139, 279.
 Lelli, 95.
 Lenzi, 50.
 Leo X, 203, 207, 232, 233, 234.
 Lioni, 13, 193.
 Lorini, 88, 216.
 Luca, 137.
 Lucalberti, 79.
 Macchiavelli, 185.
 Macinghi, 258.
 Magalotti, 244, 256.
 Magio, 119.
 Malegonelli, 51, 61.
 Manetti, 136, 231.
 Manfredi, 33.
 Mannelli, 81.
 Marignolli, 255.
 Marsciano, 91, 92.
 Martelli, 114, 115, 116.
 Martellini, 19, 207.
 Martini, 37, 38, 60, 109.
 Mazzinghi, 60, 206.
 Medici, 3, 104, 106, 142, 150, 219, 230, 236,
 247, 268, 300.
 Mercanzia, 11.
 Michelozzi, 261.
 Minerbeti, 183, 184.
 Mini, 195.
 Montecassiano, 279.
 Montedoglio, 287.
 Montepulciano, 153.
 Monti, 190.
 Montolevetani, 146.
 Mori, 190.
 Muta, 156.
 Nasi, 149.
 Neri, 297.
 Nero, 22, 53, 140.
 Niccolini, 30, 176, 288.
 Nobili, 190.
 Nuccarello, 131, 132.
 Olivetani, 274.
 Opera, 147, 192, 244.
 Palmieri, 20.
 Pandolfini, 189.
 Panico, 252.
 Paoli, 60.
 Particini, 222, 277.
 Pazzi, 23, 40, 53, 181, 206, 223, 273, 289.
 Pepi, 246.
 Peruzzi, 161, 168, 185.
 Pescioni, 129.
 Pete, 119.
 Petrini, 295.
 Petrucci, 67, 68.
 Physicians and Apothecaries, 9.
 Pienza, 275.
 Pieri, 232.
 Pistoia, 268.
 Pitti, 55, 180, 243, 260, 264.
 Pollini, 211.
 Portogallo, Jacopo da, 12.
 Posi, 155.
 Potenza della Città Rossa, 250.
 Prato, 90.
 Pucci, 103, 123, 207.
 Pugliese, 89.
 Pulci, 197.
 Rena, 199.
 René d'Anjou, 16.
 Ricasoli, 201, 213.
 Ricci, 109, 209, 281.
 Riccobaldi, 214.
 Ridolfi, 35.
 Rinuccini, 162, 241.
 Risaliti, 48, 178, 194, 246.
 Rondinelli, 300.
 Rossi, 46, 141.
 Rovere, 251.
 Rucellai, 70, 166, 192, 281.
 Salimbeni, 219.
 Salvetti, 208.
 Salviati, 47, 51, 195, 217, 239.
 S. Antonio, 74, 202, 203.
 S. Lorenzo, 84, 85.
 S. Maria Nuova, 3, 268.
 S. Spirito, 122.
 Santorini, 138.
 Sapiti, 198.
 Sassetti, 12, 55, 57, 130.
 Scali, 126, 159, 241.
 Scarapucci, 163.
 Scarfa, 122.
 Segni, 270, 271.
 Sera, 298.
 Serfranceschi, 148.
 Sernigi,
 Serragli, 99, 285.
 Serristori, 24, 69.
 Sertini, 254.
 Sestini, 253.
 Sforza, 81, 134.
 Silk Merchants, 8.
 Spadari, 275.
 Spigliati, 257.
 Spini, 168.
 Staiti, 122.
 Stone Masons, 10, 25.
 Strozzi, 169.
 Struffi, 293.
 Stufa, 36, 37, 265.
 Taddei, 110.
 Tebalducci, 178.
 Toledo, Eleonora of, 294.
 Tondinelli, 91.
 Tori, 197.
 Tornabuoni, 25, 39, 125.
 Tosa, 129.
 Trinity Monogram, 82.
 Tronconi, 211.
 Troscia, 239.
 Trotti, 93, 241.
 Ugolini, 158, 174.
 Ugurgieri, 30.
 Undetermined, 134, 174, 178, 247, 248, 275.
 Vannelli, 246.
 Vettori, Agnolo, 17.
 Villani, 238.
 Vinci, 258.
 Volpini, 145.
 Volterra, 205.
 Wool Merchants, 57, 59.

3. INDEX OF PLACES

- Amsterdam, 114.
 Anghiari, 44, 97, 109, 201, 291.
 Antona, 147.
 Arezzo, 75, 82, 91, 119, 182, 190, 275.
 Asciano, 275.
 Ashridge, 197.
 Assisi, 28.
 Badia Tedalda, 226.
 Baltimore, 85, 217.
 Berlin, 14, 261.
 Bevagna, 128.
 Bibbiena, 203, 253.
 Bivigliano, 99.
 Bolsena, 142, 143.
 Borgo San Lorenzo, 54, 97, 129, 130, 190, 195, 214, 262, 281, 282.
 Borgo San Sepolcro 42, 43, 50, 51, 54, 61, 68, 74, 103, 107, 126, 136, 151, 193, 194, 237.
 Brooklyn, 267.
 Buggiano Alto, 123, 137, 151, 179, 239.
 Calenzano, 248.
 Camaldoli, 107.
 Campoli, 138.
 Casole, 275.
 Castelnuovo di Garfagnana, 236.
 Castiglione Fiorentino, 98, 113, 152.
 Castrocaro, 256.
 Cerreto-Guidi, 192.
 Certaldo, 55, 89, 117, 123, 139, 260, 263, 274, 288.
 Città di Castello, 126, 253.
 Collins, 248.
 Coniston, 39.
 Cornocchi, 251.
 Cutigliano, 158, 166, 168, 178, 213, 238.
 Dicomano, 145, 219.
 Empoli, 32, 104, 119, 134, 241.
 Faenza, 33-35.
 Fabbrica di Peccioli, 143, 144.
 Fiesole, 249, 250.
 Finalpia-Savona, 274.
 Florence,
 Bardini Coll., 77, 92, 93, 110, 178, 181, 261.
 Innocenti, 242.
 Museo Nazionale, 25, 37, 60, 93, 94, 95, 171, 183, 211, 236, 244, 246, 247, 252, 257, 285.
 Museo di S. Marco, 158.
 Opera del Duomo, 57.
 S. Ambrogio, 250.
 SS. Apostoli, 112.
 S. Barnaba, 262.
 S. Croce, Cappella Pazzi, 40.
 S. Marco Vecchio, 85, 106.
 S. Maria Novella, 110.
 S. Miniato, 3, 12.
 Or San Michele, 8, 9, 10, 11, 299.
 S. Paolino, 189.
 S. Simone, 48.
 S. Trinità, 6, 57.
 Palazzo Antinori, 46, 59.
 " Bardi, 101.
 " Canigiani, 169.
 " Serristori, 23.
 " Stufa, 37.
 Private Collection, 60.
 Via della Scala, 104.
 " S. Gallo e Via Guelfa, 122.
 Villa Antinori, 267.
 Fontisterni, 246.
 Galatrona, 227.
 Galliciano, 155.
 Galluzzo, 19, 22, 31, 32, 129, 134, 140, 157, 189, 206, 207, 264, 292, 293, 296.
 Impruneta, 8.
 Lari, 162, 185, 259, 265, 270, 271, 277, 288, 296.
 London, 16, 53, 83, 98, 184, 187, 195, 199, 208, 220, 300.
 Macerata, 281.
 Massa Carrara, 169.
 Mensole, 170.
 Montalcino, 155.
 Montecassiano, 279.
 Montepulciano, 153.
 Montespertoli, 185.
 Montevarchi, 107, 227.
 New York, 45, 59, 65, 81, 84, 87, 127, 182, 184, 186, 202, 227, 269.
 Oliveto, 247.
 Paris, 65, 132, 169, 203, 258.
 Peccioli, 143, 144.
 Peretola, 3.
 Perugia, 64, 65, 222.
 Pescia, 18, 27, 216, 252, 282.
 Pescina, 206.
 Petrignano, 146.
 Piazzanese, 192.
 Pieve San Stefano, 103, 150, 159, 177, 211, 222, 225, 226, 231.
 Pisa, 244.
 Pistoia, 43, 52, 55, 63, 99, 76, 115, 166, 174, 215, 255, 267, 268, 276.
 Poggibonsi, 214.
 Ponte a Mensola, 170.
 Poppi, 17, 67, 135, 254, 277.
 Prague, 225, 241.
 (II) Pratello, 102.
 Prato, 90, 125, 192, 205, 239.
 Radda, 111, 148, 180, 198, 221, 232, 247, 256, 294.
 Radicofani, 156.
 Rifredi, 125.
 Rignano, 247.
 Rome, 76, 174, 207, 227, 232, 233, 234.
 Roslyn, 41, 51, 52.
 S. Casciano, 144, 167.
 S. Fiora, 81, 127, 134.
 S. Giovanni in Valdarno, 13, 21, 25, 35, 39, 47, 53, 78, 148, 159, 161, 178, 186, 195, 200, 209, 223, 237, 273, 189.
 S. Lucchese, 214.
 S. Piero a Sieve, 230.
 Scarperia, 50, 79, 88, 96, 122, 159, 168, 180, 213, 243, 279, 283, 290.
 Sesto, 108, 112, 179, 190, 198, 284, 295.
 Siena, 30.
 Signa, 132, 141.
 Stia, 286.
 Tignano, 99.
 Tizzano, 145.
 Torre, 185.
 Trapani, 122.
 (La) Verna, 30, 59, 69-74, 287, 294.
 Vienna, 66.
 Vincigliata, 139, 163, 171, 174.
 Viterbo, 163.
 Volterra, 20, 36, 62, 80, 87, 129, 140, 149, 197, 199.

Marquand, A. R. Heraldry. Princetown U.P. 1919, 21x26, cloth, xviii,
310p, 277 ill. Princetown Monographs VII. £30.00

GETTY CENTER LIBRARY



3 3125 00761 4163

